

**STAGE  
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**RADIO  
MUSIC**

*Only Theatrical Newspaper on the Pacific Coast*

# INSIDE FACTS

## *Of Stage and Screen*

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No. 4

# 500 BABY GOLF COURSES PLANNED BY WEST COAST

## CLARA BOW PROVES FLOP

### Pictures In Newer B. O. Sags

**Other Film Theatres  
Feel Competition;  
Air Film High**

Something or other seems to have affected Clara Bow's drawing power at the box office. The pash boys no longer appear to be lured by the red-haired It gal, and the frills no longer get vicarious thrills from the things she does that they would like to do themselves. Unfavorable publicity has also hurt her pulling power.

Her latest, "Love Among the Millionaires," was under \$20,000 at the cellar ratings of that big house. At the Hollywood-Pantages, the Bow girl held the screen with her "True to the Navy" and a Fanchon and Marco Idea in support, and grossed \$9838. House average has been running better than \$17,000.

Other key houses suffered box office doldrums. Moran and Mack in "Anybody's War" at the United Artists scraped up about \$8650 on their second week, which is the low record for that house so far this year. "Lawful Larceny" at the Orpheum, assisted by a mid-night matinee, grossed around ten and a half grand, which was a little better than the week before, but still away below average.

Second week of "Nancy From Naples" and the Larry Ceballos stage show at the Warner Brothers' Hollywood house grossed around \$16,000. This is ten grand down from opening week, but is plenty better than the straight film policy had been doing during the summer season. New show now in there is going very big.

(Continued on Page 3)



**Eddie Bruce**

"I claim he is the juvenile comedy find of the season. Re-signed with me for seasons 1930-31, R-K-O Circuit."—HARRY CARROLL.

Direction: Chas. H. Allen, M. S. Bentham Agency, N. Y.

R-K-O THEATRE

LOS ANGELES

### Will Run Scale Of 10c Game

**Reported Plan Would  
Slash Prices; Free  
Dough for Shows**

Fox West Coast Theatres was this week reported planning a circuit of five hundred miniature golf courses throughout the west, following completion of experimental study of a number of courses, recently purchased by the theatre chain.

With plenty of money invested in what first looked like a fad of the moment and recent developments finding investments of as high as \$50,000 on the newer courses, the theatre group is said to be planning to bring about a slash in admission prices with their proposed chain, which would operate a scale of 10 cents per game.

This, it is figured, would release the money of the average movie fan for theatre seat buying. The average fan cannot afford to play miniature golf at 35 cents a game and then take in a show.

Negotiations were reported already well under way this week between Fox West Coast and the two leading miniature golf outfits, Tom Thumb and Bob-O-Link, as well as a number of contractors, capable of handling such a large order.

Show business experts predict that the miniature golf racket, if it does prove more than a fad, will follow the lines of the film game, with the early small operators being forced out by the latest developments and financial resources of the bigger groups.

# YOU'LL SEE IT IN FACTS



## Film Row

### Cuttings

By FRED YEATES

**BEACH PICNIC  
FILM ROW RELIEF  
MONKEY BUSINESS  
"OH, MIN"**

The Row is drawing up plans for a big picnic at Santa Monica, the first in two years. The date is August 28, and the place, The Breakers Club.

There will be plenty of opportunities for good times at the festivities, but that is not the main object. The Film Row relief fund needs replenishment, and profits from the picnic will be used to help it.

Through its relief organization, the Row does many unusual deeds of kindly charity, and the boys and girls who are healthy and prosperous now are glad to do a bit for those who have had some hard breaks.

The fund is now down to about \$1300. A while back it was \$400, which gives some idea of the work being done.

The General Committee is headed by W. H. Lister, chairman, and includes J. J. Milstein, Lola Gentry, Ben Bernstein, H. Selwyn, Jack L. Gordon, and Elsie Benson and William Knotts.

Il Fanchon wants an "Ides" for the summer, how about a bathing-suit revue on the Santa Monica sands, personnel recruited from the shape-exercising managers and other exes, with Benny Benson leading the line and Bill Knotts doing the portion dance?

The stock visited the Row last Sunday. Fred L. Daniels found a baby in his car, and now he says he is walking around on eggshells. Somebody called "Pat" got a package—whatever Pat is.

The boys around Columbia are changing the stars which title their new African picture, "Ubangi," and making it "Africa Speaks." Monkey business.

One of those snappy Columbia brunettes is all burned up. Old man L. He yelled "Oh, Min!" and when she turned around he gave her a good tanning. If looks will win Mr. O'Brien, she sits there busy billing. The cooing comes if you touch those rose shoulders.

Guy S. Gunderson, U. A. salesman, descended on Mexico and climbed up the tower actually speaking. And then, being a good boy, he came right home.

Recent results on that nationwide U. A. sales contest, in which the L. A. office jumped from bottom to just under the top, are still held up. That five grand in prize money looks awfully close to the boys.

W. C. Winship is owner of the new face around the Paramount picture. He was in the picture branch manager at Portland, Ore., and arrived here Friday to take over sales on Spanish language features at the territory. He is an able linguist, having picked up knowledge of Spanish speaking along the Columbia River Highway.

Dave Biederman, the Warner salesman bashed up in an auto wreck couple of weeks ago, was home from the hospital last Monday. He is doing very nicely, and the Row boys are making things as easy as they can for him.

### MISS TOBIN STARTS

Genevieve Tobin, who gave up the featured lead in the Broadway stage production of "Fifty Million Frenchmen" to become a Universal featured player, is now at work in "The Lad." Surrendered which John M. Stahl is directing. Miss Tobin began work on her first motion picture five days after arriving in Hollywood.

### BOLES WITH GOLDWYN

John Boles, Universal's singing star, is now at work with Evelyn Venable in the Sam Goldwyn production of "Lili," having been loaned to that company during the past week. The Universal starring vehicle is being written.

# STUDIO CITY NEWS

## Duffy Re-financing Play

### Book Sale Battle

Publication recently of another novel about Hollywood has burned a number of bull-veiled figures, it is reported, with a number of them kicking to their favorite book-sellers about stocking the volume in question.

One well-known chatter writer is reported to have promised to raise "plenty of trouble" if a certain book-dealer didn't take the story off his shelves.

However the yarn is still available to purchasers, with sales still hitting a high mark.

## MISS MACKAYE ON STAGE HERE

W. P. Trumbull and George Sherwood have begun casting for "A Cup of Sugar," slated for production this season.

Dorothy Mackaye has been chosen for the lead. Miss Mackaye figures prominently in a musical trial two and a half years ago in Los Angeles, and this will be her first appearance on a local audience since that time.

Negotiations are under way with Universal, and at press time this looked like a strong probability.

There is nothing definite yet as to opening date or theatre to house the production.

## BIG COMPANY ON LOCATION JAUNT

Traveling on a special S. P. train, one of the largest location companies ever dispatched by Warner left this week for Sacramento and the foothill country near Auburn, Calif., to make scenes for "River," a dramatization of James Oliver Curwood's novel.

More than 125 actors, technicians and cast members are going for the location. Michael Curtiz is directing the picture. Players include Charles Bickford, Evelyn Knapp, J. Farrell McDonald, Walter McGrath and many others.

### DANCE CLASS BUSY

The motion picture division of the Wills Dancing School in Hollywood is well represented by well-known screen actors and actresses. Regardless of whether or not they are called upon to dance before the camera, players find that dance instruction adds materially to their poise and grace. The motion picture division includes instruction in all the latest dances, including tap, aerobic, waltz, colt, off-rhythm, semi-ballet, ballet and musical comedy technique. The summer course consists of individual and group instruction for business women, children and professionals. New students are taught to professional dancers.

### GETS NEW CONTRACT

Lowell Sherman this week received a new five-year contract from the seven appointed supervisor of two months ago he was signed on a two-year contract to act and direct "Lained Larceny" was his first assignment. He will direct and appear in Samuel Shipman's picture, "The Lad," which will soon be produced by RKO.

### MACREA SUCCEEDS WRIGHT

Henry MacRea, who came to Universal City in 1914 as a director, has been appointed supervisor of all serial production at the studios. MacRea succeeds William Wright, who has been in production for over 30 serials.

### NORMAN IN EAST

Karyl Norman, recently returned from a year's stay abroad, is heading bills in eastern RKO theatres.

## HOUSE OWNERS BACK ATTEMPT TO SAVE HIGH

SAN FRANCISCO, July 24.—By a financing plan that is now being worked out Henry Duffy will return to the legit producing field within a few weeks, it was learned here this week.

Owners of the four remaining Duffy houses—the K. D. Winship estate, holding the Alcazar and President here; Income Properties, Inc., owners of the Savoy in Oakland; C. E. Toberman, Hollywood financier, owner of the El Capitan in Hollywood—are working out a plan to act as joint backers of Duffy as operator of these theatres.

Such an action is seen as the best way for these groups to get back the money and rentals they have sunk in the Henry Duffy Players.

Currently the Dufwin in Oakland is being operated by Emil Borch and the Fox West Coast and Marshall. The President in Los Angeles was sold last week to the Fox West Coast Theatres, who will operate it as a news reel theatre. The Dufwin in Portland is due to be sold soon.

These are "Confessions," a sociopolitical drama in a New York Hollywood. It has exhausted its possibilities here, taking Elsie Ferguson, Tom Douglas and the support cast intact. There is some doubt, however, as to what theatre will house the succeeding plays as other producers are bidding for the Playhouse for late summer and early fall productions.

No casting will be done until the housing is set.

## PUBLISHER AS BOOK ADVISOR

Horace Liveright, one of the three foremost American publishers of the works of contemporary authors and the producer of several of Broadway's outstanding dramatic stage successes, will leave New York within a week for Hollywood to join Paramount as an advisor on novels and plays suitable for the screen, and will make a first-hand study of talking picture-making, it was announced this week.

Liveright entered the publishing business in 1918 and made an instantaneous success. He published the works of Theodore Dreiser, Ernest Hemingway, Eugene O'Neill, Sherwood Anderson, Ben Hecht and George Moore, among others, and brought out such best-selling volumes as "The Story of Mankind," Emil Ludwig's "Napoleon," and "An American Tragedy." Producing for the stage, Liveright presented a series of hits that included "Firebrand," "Hamlet in Modern Clothes," "An American Tragedy," the Paul Verhoeven vehicle, "Black Boy," and "Dracula."

### MURRAY-SIDNEY SHORTS

Charlie Murray is due back at Universal August 6, following a three-months' vacation in Europe with Mrs. Murray. With Murray's return to the studios George Sidney will join him and a series of two-reel talking comedies will get under way. Clarence Henneke is writing the first of these "Murray-Sidney" shorts to be produced under the supervision of Ed Kaufman.

### FRIEDLANDER ACT

"Moneymoon," a miniature musical comedy with a company of eight, is a new act produced and written by William B. Friedlander, and features Bert Matthews, Dorothy Adams and Jack La Frac.

### VACATIONS HERE

Mike Erics Milar, with the Chicago company as premier danseuse, has arrived in Hollywood to enjoy a vacation prior to opening with the opera company at the Pantages Auditorium in October.

## Paging Mr. Wyler

Robert Wyler has a new job at Universal that should interest playwrights, scenarists and screen writers. Wyler is to be contact man with the members of the writing fraternity, not under contract to the studio, who he himself to Universal City with story stuff in mind.

Wyler's new post is described as that of personal assistant to Carl Laemmle, Jr., with authority to eliminate "red tape" in getting ideas of professional stage and screen writers immediate consideration.

Wyler will personally discuss story themes, plots and situations with the writers and assist authors in building "original and distinctive screen play stories."

## NEW PLAYS SET FOR PLAYHOUSE

With "Fata Morgana" at the Hollywood Playhouse promising to be one of the most successful of the local summer legitimate season, Arthur Greville Collins, producer, has secured two plays with which to follow.

These are "Confessions," a sociopolitical drama in a New York Hollywood. It has exhausted its possibilities here, taking Elsie Ferguson, Tom Douglas and the support cast intact. There is some doubt, however, as to what theatre will house the succeeding plays as other producers are bidding for the Playhouse for late summer and early fall productions.

The first named Hollywood house reopened on Tuesday night with a musical show, "Oh, Judge," a good comedy-drama, the Polish gala film premiere the same night of "Dixiana" at the Orpheum.

### GET LEADING ROLES

### THEATRE MAN HERE

John Shaw, of Sydney, Australia, son of Allen Shaw, the famous magician, with his mother, is stopping at the Roosevelt Hotel in Hollywood. Mr. Shaw is managing director of one of the leading theatres of Sydney. Though an actor by birth, he has become the greater part of his life in Australia. He will return to the home here in the fall. While here he is carrying out plans to take back with him, many of the latest innovations in theatrical equipment for a chain of theatres now in construction.

### IN NEW OPERETTA

Luís Altheri has been assigned a featured role in "Children of Dreams," second original screen operetta by Sigmond Romberg and Oscar Hammerstein, 2nd., which Warner Bros. are producing. The operetta, which is a year old prima donna, has already been signed for the leading role, with Paul Gregory as Allison Skipworth in the supporting cast.

### TAKES MEYER SERVICE

Educational Studios and Meyer Synchronizing Service, Ltd., have completed arrangements whereby the latter firm will henceforth take complete charge of the company's film productions. This is the fourteenth producing organization to sign with Meyer.

### DOUBLE ENGAGEMENT

Jan Herzholt has signed to do two roles simultaneously at Universal. First of Herzholt's assignments is the character of Charlie in "East is West." Studio has arranged to divide Herzholt's time so that he can assume the role of the doctor in "The Great Lover" and the sequences of "East is West."

## TWO OPENINGS THIS WEEK AS STICKS

## Los Angeles joined in the legit doldrums throughout the country last week with but two legit runnings.

That we're "Fata Morgana," starring Elsie Ferguson, with Tom Douglas in support, which knocked off \$8500 for its first week, excellent business for the Hollywood Playhouse, and a revival of "To the Ladies," starring Glenn Hunter at the El Capitan, which grabbed off a good week's business in its first week at \$5500.

All other houses were dark, putting Los Angeles one up on Chicago, which had all legit dark but one, while New York was at its lowest ebb in years, with 14 shows running.

The sad situation precipitated a stormy session on Tuesday night to the effect that there were under 30 legit operating during the week, many of them operating with movie drama eds and protagonists of the legit coming to bat with fierce denial.

Estimates of the attackers of the A. P. yarn ran from 100 to 200 companies supposedly playing, including 100 very good ones. Even such figures as those mean new records for the stage production, which are being set, and chin heavily from heat waves and the other heavy competitive factors.

With but two houses running (the El Capitan and the Orpheum), Belasco, which reopened this week with a new play in "Rebound," very good ones. The houses, the Orange Grove, Figure-a-Playhouse, President, Majestic, Mason, Biltmore, Mayan and El Comodoro, all downtown, and the Vine Street and Music Box in Hollywood.

The first named Hollywood house reopened on Tuesday night with a musical show, "Oh, Judge," a good comedy-drama, the Polish gala film premiere the same night of "Dixiana" at the Orpheum.

### SPECIAL BUILT CAR

Charles J. Carter, known to show business as Carter the Great, has just purchased from A. B. Hill a specially built car for his new specially built sedan for his coming ninth world tour. Among the novelties on the car are a special arrangement for picking up long distance stations; a frigidaire with a special motor for cooling; a special truck, obviously placed copper mosquito screen for travel through Oriental countries, seats that are convertible into sleeping quarters; and special additions for travel, through many countries.

### CHARLES J. CARTER, KNOWN TO SHOW BUSINESS AS CARTER THE GREAT, HAS JUST PURCHASED FROM A. B. HILL A SPECIALLY BUILT CAR FOR HIS NEW SPECIALLY BUILT SEDAN FOR HIS COMING NINTH WORLD TOUR.

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### DRAMATIST VISITING

Mabel Baker, who has been dramatic editor of the Sporting and Dramatic News of Auckland, New Zealand, is now visiting here, "free-lancing" for other theatrical material. She is stopping at the El Comodoro, and will shortly for Vancouver, from where she will return to New Zealand.

### "SEE AMERICA THIRST"

Universal has started the feature length comedy "See America Thirst" in the West. Studio is giving the first week on location at Santa Paula. Slim Summerville to Harry Langdon, the featured player with William James Craft directing.



## Gene Swift's Ruminations

### THE PLAY SHOP A BIT OF BOHEMIA IN HOLLYWOOD REMARKABLE STAGE- CRAFT

The lover of the curious, unusual and Bohemian will find it at The Play Shop, "Hollywood's Little Theatre," at 1141 North Gower Street, about half way between the Columbia and RKO lots.

There are many attempts at Bohemianism, mostly a bit of the world, where the world is. The Play Shop Club is something entirely different from anything else.

"Little Theatres" are often so cumbrously, obviously little, that they are almost invisible. They are trimmed down, like a tree pruned almost to the trunk. They are subsidized propositions, promoted by the actors and actresses who want to "do the worthwhile things." They are rackets for social climbers and pseudo intellectuals.

The bored sophisticates will not be bored for long when he discovers that the Play Shop, which he may mistake it for one of those ubiquitous Hollywood musicals, is a place where he can observe a rambling wooden structure, vine clad, straddling about two feet, and a small, dark, and a sow with numerous little sucking addenda at its sides.

Curiously path connects the building with the sidewalk. It is a rustic arch, vine clad, carrying the homemade sign. The place there is more than a play shop, very adjacent to the walk; a goldfish pond, muddy, inhabited only by tadpoles and crickets. Over to the left someone has started a bit of gardening. Uncult grass, weeds, there thin, clothes the ground.

The property room is outdoors. Discarded sets, flats, drops, litter the back and side yards. Bits of weathered statuary dot the landscape, hinting at past history. Legions of small, dark, and a place was once the studio of a sculptor. Before that, he said, it was a house, and a police reporter is authority for the statement that it was once—and not so long ago—in a place where Volstead was held in open contempt. Beer flowed freely, rudely interrupted by unannounced visits of the vice squad.

A few colored light bulbs illumine the entrance arch at night. The place is decorated with things like the main entrance, approach to a scribbled notice directing him to the side door. A pebbly path leads him to the side door. The box office will be found in a wooden or chickenhouse, or somewhere on the right. A Tom removed from the main building. Here a young man sits at a table, and a police reporter is authority for the statement that it was once—and not so long ago—in a place where Volstead was held in open contempt. Beer flowed freely, rudely interrupted by unannounced visits of the vice squad.

Although warned by the postal card to "behold" the reservations, when the visitor enters into the theatre he is told, with a whispering arm movement, to take his choice of seats. Before he does so, however, he stands transfixed before the scene. A half dozen women, in elaborate, perhaps the seating accommodation. They look fairly inviting. A scene is being rehearsed. The backs are low, evilly designed, it seems, to cut into the spine and back ribs. A woman wears on those leather seats seem to get harder than oakleaf under the weight of the cane. The cane in the gay colors so enticingly displayed in the magazine ads, and "quaint" brands. That helps the sight.

To the right, door generously wide open is the Green Room. Sitting about informally are members of the cast, bewhiskered, becomstained and be-painted, ready for the curtain, gossipping to the audience about whose absence you were beginning to feel concerned. An actor is being introduced to you to wander in and about. "The place has been cleaned up," she says, "but don't be afraid of getting dirty."

There are divans, easy chairs, a pair of slippers, a rug, a view startlingly from a picture frame on the wall. It is so-and-so in the picture. A woman is in the off. It is a kitchen sink, with actors.

(Continued on Page 6)

# THE HEAVENLY CREATURES

## Heavy Stock At Baby Golf

### Those Fone Numbers

The new Los Angeles telephone directory to go to the printers August 1 will have some new exchanges: Kmbld, 612, Wtnokas, SYcamore, Michigan, Cleveland and Adams. Changes in the Hollywood district are reported to be the heaviest in history. The names stand, but the addresses seem to change about every rent day for some reason.

It is estimated that when the new issue finally gets distributed it will be probably two rent days and three laundry bills behind.

## PICTURE HOUSES TAKE NOSE DIVE

(Continued from Page 1)

At the Warner Brothers' Downtown house, second week of "Bright Lights" brought about \$10,000. This was final week of all-film policy. Ceballos shows are in there now and skyrocketing the b. o.

"The Angels" and the Grauman prologue at the Chinese attracted \$27,457 during its seventh week, a three thousand decline from the previous week, still seven thousand five hundred over average. This will be a record-breaking run.

Will Rogers at the Carthay, in "So This Is London," grossed \$15,000 in its previous week. This was fourth week of the run. House average is \$12,791.

"Third week of 'The Big House' at the Criterion fell off seven thousand to a gross of \$17,394, but this is still over average. Loew's State was very low with "Good Intentions" supported by Perry Aikman and F. M. "Green Devils" idea, grossing only \$22,610 against house average of over \$31,000.

The Boulevard played a second run of "The Divorcee," but only grossed \$51,422. The Egyptian made a new low record with "Cuckoo" and last week of Ben Bernie's band, grossing \$5637. House average is \$11,431.

### TAP INSTRUCTOR JOINS WALLACE

Howard Ross has been added to the faculty of the Earle Wallace Studio of Social Dancing to handle the tap dancing department, according to an announcement made by Earle Wallace. Ross will specialize in modern tap and the popular broken rhythm tap dancing.

Ross is well known in the east, where he has taught at various dance schools, especially in New York City. He is originator of the Rhythm tap dancing and specializes in broken rhythm. He has also evolved a technique of arm movements that are so important to the dancer's rhythm. Ross was for many years in vaude on the Keith circuit, with the team of Hart and Ross.

### CHICOQUITA IN FILMS

Educational has signed Chicoquita, who has toured the country during the last five years over the major vaude circuits, to appear with Patricola in a new ideal comedy to be made at Educational studio. She has been a member of the musical trio, Patricola, Patricola and Chicoquita, an act which remained intact for several years. William Goodrich is directing.

### SPANISH VERSION

Antonio Moreno and Lupito Tovar will play the leads in the Spanish version of "The Cat Creeps," which is to be made for distribution in Spanish speaking nations by Universal. Rupert Julian will direct the English tap version of the new picture during daytime and the Spanish company will follow on the set and work through the night.

## ORDNANCE WITH MIDNIGHT CLOSING READY

With Los Angeles County supervisors passing an ordinance regulating miniature gun shows, the city will be ready to shut down at midnight, the baby golf lots must close at midnight, the matter came up before the Los Angeles city council this week, with the closing of Wednesday on the early closing question.

Inside reports at the city hall said that there was little doubt but that a regulatory ordinance, with an early closing provision, probably at midnight, would be passed this week or early next week.

Meanwhile, theatre operators considered the possibility of a revival of the midnight show, though the golf courses be ordered to shut down at midnight, Loew's State and Grauman's. Chinese are now running midnight shows, the Chinese changing with the current appearance of the Hunter Brothers, endurance flight record breakers, to a dance contest.

To add to possible troubles of showmen, night baseball was started here, involved in the week, the first game being at Wrigley Field, but this pastime, according to present indication, will be a howling success, chiefly because of the famed coolness of Southern California nights, even though summer days be particularly hot.

## ROSEN ADDS TO PLAY FOR EAST

Al Rosen's "Molly Magdalen," which premiered here at the Mayan recently, will open in San Francisco about August 11, depending on the run of "Subway Express," which it follows.

Rosen is elaborating the production, increasing the size of the troupe, and involved in the railroad wreck incident and bringing them into the action of the play. After recent comedies by ray, they will show in Oakland, and Rosen's plan is to follow that with a Hollywood showing, probably at the Hollywood Playhouse, before taking the production East. The recent heat wave here cut down attendance seriously, which has persuaded the producer to keep the show on the Coast during the remainder of the week. This season, holding off his Eastern intention for the more favorable fall season.

### STRAND IS LEASED

The Strand Theatre, Long Beach, has been leased for a period of ten years by Vindehoff and Lazarus, of the Motion Picture Theatre. They take possession July 31, but so far have not yet decided whether they will use presentation or vaudeville in connection with the talkies. Jack Russell, now in the house with musical tap, closes this week.

### HINES COMEDY STARTS

With William Watson directing, Johnny Hines' first picture under a new arrangement with Christie is in production at Metropolitan studios. It's the first of a series of "Gayety" comedies, to be released by Educational-Christie, tentatively titled "Johnny's Week-End," and features Helen Bolton, Estelle Bradley, Vernon Dent, Adrienne Doré and Frank Rice.

### MENJOU AT PAR

Adolphe Menjou has been signed by Paramount to join Gary Cooper and Marlene Dietrich in the feature "The King of Morocco," which will follow on the set and work through the night.

### Clever Comic Featured

Harry Carroll always has top-notch comedians in his RKO act. Last season it was William Desmond, the season before it was Ken Murray, and this year it is Eddie Bruce, whom Carroll declares is the juvenile comedy find of the season. He is currently appearing with Carroll at the RKO Theatre, Los Angeles.

This clever young chap is a native New York and Chicago night club comic, and when he recently played the New York Palace with Carroll was nothing less than a sensation.

Bruce has re-signed Bruce for the seasons of 1930-31. He is under the direction of Clifton H. Altman, N. S. Benham Agency, New York.

## UNIVERSAL HITS DISCUSS JOE CONSOLE

With four production companies working at the studio, three more are starting within the next ten days, and with considerable activity in the editorial and script departments, Universal studios are busier than at any time during the past year.

Work will begin within the next ten days on Monta Bell's new picture, "East Is West," screen adaptation by Tom Reed and Winifred Eaton. Screen by Sam Goldwyn, which will feature Lupe Velez and Lewis Ayres.

About the same time, Rupert Julian will start "shooting" on "The Cat Creeps," for which no cast has yet been announced, while Mal St. Clair is about ready to start work on "The Bouduir D'olompe."

William James Craft is on location at present, making the first sequences for "See America Thirst," in which Harry Langdon and Slim Summerville are featured, while at the studio John M. Stahl is making rapid progress on "The Lady Surrenders," screen adaptation of John Erskine's famous novel, "Sinister," in which Genevieve Tobin, Rose Hobart and Conrad Nagel are featured.

Other production activities at the studio include the second chapter of "The Leather Pushers" series, and the completion of the first of a series of after-school comedies by Ray, as yet are untitled, which feature Slim Summerville.

Edwina Peacock is preparing to make "Saint Johnism" in the near future, while Finis Fox is busily engaged in putting the final touches on the script for "Recreation," which Edwin Carver is to make early in August.

### TITLE IS CHANGED

"Dough Boys" is the final title of Raynold Keaton's comedy of army life, filmed under the working title of "Forward March." The cast includes Sally Eilers, Edward Everett-Robert, Mayo, Edith Edwards, Arnold Korff, Victor Peltz, Pitzl Katz and others.

### DAVID BURTON SIGNS

David Burton, director of such pictures as William Gillette, Otis Skinner, Alexander Brandy, Doris Kirk, Billie Burke and Elsie Ferguson, has been signed as a director for the Paramount Public Contract. Burton is also a former stage actor.

### REMAKE "ANNA CHRISTIE"

Greta Garbo has started work on the Paramount remake of "Anna Christie" with Jacques Feyder directing. This is Garbo's first effort in foreign talking films.

### ROSSE RE-SIGNED

Universal has re-engaged Herman Rosse, who created the modernistic settings for "King of Jazz," in which the Oriental backgrounds for "East Is West."

## IN SIGHT FOR SMALL EXHIBITS

Thirteen picture houses closed completely and two more closed part time in the Los Angeles district, according to Film Row figures this week.

But the advent of cooler weather and a lessening in the number of infantile paralysis cases reported, as well as improvement in regulation of baby golf courses, promised some relief of the near panic that gripped some of the smaller exhibitors during the past two weeks.

Film distributors at no time, even when business in the least excited over the closings. In the opinion of some of the leading exchange executives, quite a few more of the smaller theatres could close without affecting the film industry or any of the exhibitors.

According to their statements, 85 per cent of revenue from films comes from first run and circuit houses, with smaller rentals from neighborhood theatres only totaling up to the remaining 15 per cent.

Rentals lost from small houses that close, they say, would be easily made up by the increased business at percentage houses. In addition, most of these small houses have poor sound and are not generally very particular as to the quality of the picture.

## NEW PLAY DONE BY PASADENA

A preview of the new legitimate play, "The Man and the Sea," will be offered as the next production of the Pasadena Community Playhouse.

The play is from the pen of Sidney Robert Buchman and is to be presented in New York City by the New York City Playhouse. It will be produced here under the joint direction of Gilmer and the Pasadena Playhouse and Arthur Kraker will manage the Broadway production.

Edwin Carver will play the leading role in Pasadena, supported by Marion Clayton and James Eagles. The play is a more serious one of conflict between two brothers.

### NEW BANCROFT LEAD

Jessie Royce Landis, young stage actress, who has been featured in "The Man and the Sea," will be offered as the next production of the Pasadena Community Playhouse. The play is from the pen of Sidney Robert Buchman and is to be presented in New York City by the New York City Playhouse. It will be produced here under the joint direction of Gilmer and the Pasadena Playhouse and Arthur Kraker will manage the Broadway production.

Edwin Carver will play the leading role in Pasadena, supported by Marion Clayton and James Eagles. The play is a more serious one of conflict between two brothers.

### LEWIS STONE RE-SIGNED

Lewis Stone has been given a new long-term contract with Metro-Goldwyn-Mayer. Stone joined the M-G-M studios two years ago, when he first played with Greta Garbo in "A Woman of Affairs."

### FEATURED IN CAST

Reginald Denny and Fifi D'Orsay will be featured in "Those Three French Girls," set to go into production at M-G-M. Stone joined the M-G-M studios two years ago, when he first played with Greta Garbo in "A Woman of Affairs."

### CHANDLER IN SHORT

George Chandler, seen recently in "The Man and the Sea," will appear in "Pure and Simple," Louise Fazenda's first two-act comedy for Larry Dourmore. Lewis R. Foster is directing the comedy.



# Picture Reviews - Previews - Shorts

## 'LOVE AMONG THE MILLIONAIRES'

(Reviewed at Paramount)

Clara Bow's latest picture provides addenda to the widely held theory that the essential talent of a movie scenario is an excellent memory. It is a banally conceived and very trite production, calculated to have a further asstringent action upon the "It" girl's boxoffice draw.

Imagine yourself an unknown scenarist walking into the office of a film producer.

The lucky fellow seats himself, lights a cigaret and says, "Mr. Producer, I've got a new idea for a picture. The girl, a great part for your star, works in a hash-house, a railroad center. Two comedy characters are in love with her. But she sighs for romance amidst the atmosphere of hamburger and coal dust, while a mechanical victrola plays haunting melodies."

Then comes a handsome young brackman and they fall for each other like a ton of bricks. The brackman turns out to be the son of the railroad president, keenly disliked by the girl's father, who, learning of the affair, forbids the girl seeing the youth.

"She goes to the president's car to see him off, and he persuades her to go with him. They arrive at the president's estate in Florida and the boy's father tries to halt the affair also. The girl, convinced she will ruin the boy's future, if they persist in their marriage, flees, promising to turn the disgraced drunken scene at a party given in her honor."

"Meanwhile, the girl's father, and the two comedy lovers with a cute little sister, with a talent for imitation, arrive at the scene and, then, the two fathers forgetting their old grudge after an argument, everything is worked out happily for the young pair—in that a pip of an original idea!"

"Hi-m-m!" says the producer with a recollective gleam in his eye. "But what is the comedy punch?"

"Ah," says the author, "the two lovers own a Ford jointly and constantly bicker over their half of the car. All through the picture the tires blow out with a snappy sound effect and it gets big laughs with some smart dialogue built around the idea."

"But," asks the producer uncertainly, "what kind of a title—one with plenty of boxoffice—would you have for such a yarn?"

"Simple as anything," says the author, leaning forward to drive home his clinching point. "I'd call it 'Love Among the Millionaires,' even if it hasn't got anything to do with the story."

What would you do if you were forced to listen to that story, which is the story of Clara Bow's latest film? You would!

**EXHIBITORS' VIEWPOINT:** Big assets for this one are Clara Bow's name, two good comics, Stuart Erwin and Skeets Gallagher, and a great little "Ma" Brown, the young sister. Don't tell your audiences about the story. They've seen it too many times already.

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## PRODUCERS' VIEWPOINT:

In spite of certain opinionated commentators, we think Clara Bow has the possibilities to do fine acting. Certainly her work has stood out over her recent vehicles. If the Paramount studio wizards don't put their heads together and get Clara some good stories, they'll have another expensive personality making flopping sounds at the box-office. The story was credited to Ken Thompson with adaptation by Grover Jones and Bill Conselman, and dialogue by Herman Mankiewicz, and was directed by Frank Tuttle. A number of catchy songs interpolated into the action were written by Wolfe Gilbert and Abel Barr.

## CASTING DIRECTORS' VIEWPOINT:

Miss Bow is certainly looking her best in some time, and gave a good performance. Stuart Erwin and Skeets Gallagher did fine work as the comic duo, while Mitzie Greene was apparently the hit of the picture with the audience as Clara's sister. Stanley Smith played the boy fairly well and Charles Selson and Claude King gave their usual skilled performances as the two fathers. "Heater" von Eltz, Barbara Bennett had minor roles.

GIBBONS.

## "SHE'S MY WEAKNESS" RADIO PICTURE (Reviewed at RKO Theatre)

A photograph of the stage play "Tommy" was made with different camera angles of the same set and the addition of a bazaar scene. The picture is a comedy, and the comedy has been developed. The audience got a lot of laughs out of the homely domestic situations.

"Tommy" is played by Arthur Lake, a young man in love with Sue Carol but so unorthodox as to have the support of her parents. She happened to be tired of her father's pretentious manner. She appears to favor the suit of Alan Buncie, one of that cocksure type, who enjoys the opposition of Pa and Ma. That is the situation on which one leg of the story stands. Both Pa and Tommy own desirable lands and have bids in.

William Collier, Sr., keeps the story moving in the guise of Uncle David, local politician, who works both ends against the middle and almost gets caught in the collision.

**EXHIBITORS' VIEWPOINT:** A safe programmer, good for all ages, with plenty of homely comedy. Some local W. C. T. U.'s might object to having Tommy getting drunk to entertain Sue's sympathy, but in the main it is as pure as mountain-top air.

**CASTING DIRECTORS' VIEWPOINT:** Well cast, acceptably photographed, and reasonably well directed by Melville Brown.

**CASTING DIRECTORS' VIEWPOINT:** Arthur Lake was a trifle high-schoolish, but generally satisfactory. He handled his business well. Sue Carol was O. K. She is more of a woman and less of a flapper than she is being. Just a little while back, Alan Buncie is a natural with his juvenile, but the obstacle of dialect, Str., troups professionally. Lucien Littlefield is there in his favorite type role as Pa, and Howard Warde assists as Ma. Walter Gilbert does a nice little comic character bit, and Emily Fitzroy speaks a couple of dynamic lines. It is a good job of casting, generally speaking.

YEATES.

## "ROMANCE" M-G-M PICTURE (Reviewed at Loew's State)

"Romance" is strictly a star-talented vehicle. It supplies Greta Garbo with a role that, under Clarence Brown's direction, she plays most attractively adapted to her personality. She gives a better performance than in "Anna Christie," and the picture is patently aimed right for the box-office.

However, the glamour of the Garbo personality can not obscure the fact that Edward Sheldon's famous stage play is quite a bit out of date, both in its reactions to personalities and its thematic conflict.

Then, too, the star is handicapped by a combination of vocal difficulties, which resulted in what our friend, Edwin Schallert of the Times, described as "the strangest Italian accent that ever fell upon the ears of an audience." It certainly is.

The role of the exotic opera star, Rita Gavallini, which served Doris Keane well for years, is ideally adapted to the Garbo personality, but the Italian accent proved a puzzle, and at times, the conversation was hardly distinguishable.

The story is too familiar to retell again, but it has been competently well handled from the talking film standpoint by Clarence Brown, who managed to get considerable screen technique into a tale that is essentially very theatrical, and thus, very talkatively cinematic.

But, though the treatment breaks toward the screen style in an attempt to hide the preponderance of talk, it fails in presenting the tale with the imagination that Greta Garbo is giving a "great performance" in. That one is viewing a sentimental tale "of the thing that makes men go 'woah'."

Nevertheless, the picture is a competent piece of workmanship from the accepted standards, such as they are, and a production that looks like one of the box-office hits of the summer.

And that to theatre managers, is the important thing right now.

**EXHIBITORS' VIEWPOINT:** Don't miss this. It's a story for all audiences with that Garbo drawl well worth reckoning on. The story itself has not inconsiderable appeal. Fox West Coast handling for the opening here is the key to exploitation, restraint and dignity, with emphasis on "Garbo the alluring—here is a story so beautiful and fragile the tenderest touch and touching you will never forget it."

**PRODUCERS' VIEWPOINT:** Though they managed to increase degree of action, Bea Meredyth and Edwin Justus Mayer didn't show much imagination in the adaptation, while Clarence Brown's direction, though competent and workmanlike, displayed no distinct improvement over the play as done on the stage. It was a little better, but it was being.

**CASTING DIRECTORS' VIEWPOINT:** Miss Garbo may seem to be the obstacle of dialect. Her personality at times carries over to the tactics nicely. But it remains to be seen how the public will react to the peculiar accent displayed here.

Gavin Gordon, screen newcomer, is the youthful minstrel, who still have to have his mettle tested. The role is not a very grateful one, with its combination of re-

ligious snobbery and naive amorosness, and his personality, as revealed in the part, did not seem particularly striking.

Lewis Stone gave another of his "fine" performances as Cornelius Van Tiel, while the balance of the cast, all support roles, revealed capable work by Florence Lake, Clara Hammond, Mathilde Comont and Elliott Nugent.

GIBBONS.

## "DIXIANA" RADIO PICTURE (Reviewed at RKO Studio)

"Dixiana" may be rated within the limited group of satisfactory screen operettas. It makes a particularly successful attempt at combining screen and stage musical production techniques. It has a story far superior, particularly in its treatment to most of its kind, first-rate comedy, a well-selected cast and lavish production.

Bebe Daniels and Everett Marshall are the stars of the two lovers with Bert Wheeler and Robert Woolsey lending some great support.

A neat story idea is built up with songs and dance bits worked smoothly into the action in most instances in nearly straight motion picture lines with the big flash coming in the later sequences in a tony New Orleans gambling house and winding up with the Mardi Gras sequences done in Technicolor.

Action opens with some beautiful shots along the Mississippi through a series of fades, while the darlings sing at their work to the home of a Pennsylvania Dutchman, played by Joseph Cawthorn, who has inherited a great plantation. His son, played by Everett Marshall, is in love with the star of a New Orleans madame show, and brings her home to become his wife.

Marshall's assistants in her act, come with him, while the "sinister figure" of Ralf Harolde, playing a notorious gambler, has already "crossed their path."

Cawthorn's wife, played by Jobyna Howland, is a would-be society dame, and when it is revealed on an elaborate party in honor of the young couple, that Bebe came from the circus, the haughty aristocrats leave in disgust, while the old girl nearly has fits. Bebe decides to leave, also, "because she loves the boy."

Back in New Orleans, Bebe and her faithful duo, are kept from work by the gambler, who offers them a job in his gambling place. They are forced to accept. Bebe becomes a big hit and is nominated for Queen of the Mardi Gras. Meanwhile a comedy love duel is being carried on by Wheeler and Woolsey over the charming little Ginger, played by Dorothy Lee.

At the time of the gambling play and loses money in a stud game in which Bebe persuades him to gamble to let her play again. Bebe wins the game, but Marshall had forged his father's name, "saving his honor." Marshall disapproves of the gambling play and starts a row, when in comes the escort for Bebe as Queen of the Mardi Gras.

At the steps of the Mardi Gras throne, Bebe is kidnapped by the gambler's men, on the pretext it is a joke. The father chases the kidnapping and tells the boy the girl loves him, etc. He rushes to the rescue in the place and challenges Harolde to a duel. Meanwhile, Bebe has learned that the boy's uncle, whom Harolde had shot in

a duel, had met with foul play, and begs the boy not to fight.

When he persists, she locks him by a ruse and dressed in his holiday costume, takes his place for the duel, and at the crucial moment charges the pistols have been tampered with. The one intended for Marshall has not been loaded, and thus saves the spectacular Mardi Gras scene for the finale. Action from the argument in the gambler's house is in Technicolor to the finale.

Worked into the story are a number of snappy songs, music by Harry Tierney, and lyrics by Anne Caldwell, who also wrote the book. Outstanding are: the name song, "Dixiana," "A Kiss, Tear, a Smile," "My One Ambition is You" and "A Lady Loves Solitaire."

An outstanding bit is a tap dance done by Bill Robinson at the start of the Technicolor section, Robinson appearing as a ducky, dusting off the Mardi Gras dancers, then going into his tap dance, and ending with a photograph sequence on a series of stairs.

**EXHIBITORS' VIEWPOINT:** A really fast film operetta, a well worth booking. This is one Radio Picture that very nearly lives up to the name. The picture has two outstanding personalities in Bebe Daniels and Everett Marshall, with some great comedy from Wheeler and Woolsey.

**PRODUCERS' VIEWPOINT:** Script and photographic treatment of this production are much more imaginatively handled than in others of its kind. Luther Reed did a good job of directing and directing and due credit should be accorded Roy Hunt, cinematographer, Earl Eaton, dance director, Max Erland, director, Lloyd Kitchum, handling photographic effects, and William Hamilton, film editor.

Excellent work was done on the musical end by Musical Director Victor-Baraville, Max Steiner, arranger, and Hugh McDowell, sound recordist, with one outstanding exception. They fell into that error that has marked all screen musicals to date, too much high pressure tempo, with the constant recurrence of tremendous orchestral forces to build up numbers. In a full-length production, this mechanical stimulation is invariably very tiring. Many of these screen musicals would seem much less annoying if their musical support was handled in piano style, except for the really big moment.

Marshall's fine operatic baritone, however, was very well handled from a mike standpoint, and none of the blaring obviously overdone bartoning of Lawrence Tibbett's picture was in evidence. A commendable absence of over-emphasis (Continued on Page 10)

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## In Hollywood—Now

By BUD MURRAY

A hot week in HOLLYWOOD—NOW and a weak one in the theatres—yet we must write of those whom we meet, whom we worked with and for—or they worked for us—as that is the "themie note" of this column—and so, you can write your own music—and so, apropos of heat, you will take your own beach—for our weekly portion of California Sunshine—

On the Boardwalk—noticed our pal and co-worker, formerly at Winter Garden, **Lew Pollack**, now writing at **Warner Brothers**, and his "ball-an-chai," **Helen Mellette**, a couple of our progenies—yet returned from a year's tour on the **Fanchon and Marco** circuit—**Nelson** and **Thatcher**—who married one another while en tour (strange things do happen in show business)—an old-timer rite off 47th St. and Broadway—**Ned "Clothes" Norton**—do you remember those days "dickie" befriending the actor like "Mike Henry" and "Banjo Mike"—a surprise visit from our ballet directors and associate, **May Frances Taylor** and **Lafe Page**—and, strolling briskly along the waterfront—old-timer from New York, **Paul Nicholson**, an ex-Geo. M. Cohan player, and **IN HOLLYWOOD**, NOW.

Two days in advance reserved a table in the Brown Derby for lunch, and on arrival **Nick Junius**, genial head man, and formerly of Club Alhambra, and **Joe "The Dude" Korman**, who is the "boy" of "just a second," but it's the way Nick does it, that lets him get away with it no sooner did we sit down than **Don Kerr**, of **Kerr** rumors saying the "new" **Lawrence**, suggested that **Don Kerr** and **Don** explained he never went to New York, but in reality, did a few shorts with **Dorothy Burgess**—and went to Portland on a fishing trip to "cool off"—but it was the way the speaker said it, that it was P. M. to Sidney Mitchell, another very good "themie" boy at El Capitan.

In a huddle in a booth, are three old pals from "Scandals"—cute **Ann Pennington**—looking darling—**George Leach**—who likes "the girls and ravioli"—and **Rose Perfect**, our wonderful prima donna. Rose is certainly going very big at the **Pantages** this week.

Noticed another "old-timer" and "Clay" Alton, a musical director—whom we were with in 1918 in "Monte Cristo" at the N. Y. Winter Garden and Century Roof—yes, it is **Frank Tours**—and with him is **Sammy Ledner**, now at **United Artists**, and with **George White** for many years—**Tony Dugan**, in a managerial role, like he is working—and no test, either—**Warren Jackson**, who was with us in the "Passing Show" of 1916, now playing vaudeville with **Bobby Callender**, and then to **George Oles**, a lack of dance—a very good dancer, who we were fighting our way out—**Larry Caballo**, "Barnum of Dance Directors," and his assistant, **Carl McBride**, and also **Jack Lester**, who we stood the **George Oles**'s nice club.

A call from the Fox Studios and into the test department to meet the head man, **Herman Paley**, who didn't "make" us until we said, "you can remember back about 1907, when **Tin-Pan-Alley** was at the 26th Street, and **Max Errol** and **Hernandez** were with us, and we forthwith said—"We used to sing your songs when it was 'Kendis and Paley'—we had to take our glasses off and have **Paley** imagine a nice head of hair on us—and then finally he recognized the vaudeville team of 1907—"Murray and Armstrong"—on our way out ran into **Alice Rice**, Jr., who is now assisting **Seymour Felix**—a real dance director with ideas—this is a very fine spot for a unit, because it will absorb plenty, and learn a good trade from a real craftsman—then into our beloved friend **John Swor**—formerly of **Swor and Mack**—when we were with **George Oles**'s nice club.

For a change dropped into the Olympic Flights, and noticed the most artistic hotel man, in America—the man with the green gloves—**Patrick Francis Shanley**—genial host of the Waldorf and Continental Hotels—Patrick looks younger every day—**Sam Kramer** saying, "I ain't Redmond Wells' step-son—but Wells is his silent partner—these two 'buckoos' are proudly showing passport and steamship accommodation tickets to sail to the country—**Kramer** means to go to Russia—and Wells Africa?—however, here's wishing them bon voyage—yes, their wives go with them—no foolin'—lol and behold—**Harry Green**, minus his six weeks' break—good birds and all generations—**Little Fittys**, who was a darn good understudy, and all production of the coast "Good News"—Kitty is sure doing marvelously in pictures for **Universal**—**Leon Errol**—the man with the funny legs, and **Ben Lyon** strolling in **George Oles**'s nice club.

A surprise visit from that charming little protégé of ours—**Sylvia Shore**—whom we discovered in the coast "Good News" chorus—and whom we later groomed and **Sylvia**, having just returned from an F. and M. tour, was immediately re-signed for a unit opening next week—another visit with **Harry Gibbon**—for whom we played straight back in 1909 in Trenton, N. J., stock companies—who is now playing half of that famous comedy detective duo—"Mulligan and Garity" in "The Gorilla"—

Into Henry's for a snack—and we see that **Henry "in person"** is back on the job—and conversing with his old friend and **Charlie Chaplin**—Charlie looks younger every day—alone comes **Jack Boyle**—

At **Tom Gallery's** Hollywood Legion Stadium Fights Friday night, we noticed **Johnny Murray**, who played trumpet in **Max Fischer's** club act with the coast "Good News" company—and now we're bringing a mean tenor under contract to **Warner Brothers**—in lack of us—a very clever script writer, **Cyrus Wood**, now at M.G.M.—whom we worked with in "The Merry Men"—and **Max Errol** in 1921, who is stage-directing "The Dancing Girl" at the Colonial in Chicago, when an amateur chorine came to us for a job and we placed her in the company we saw her in the fights—**Tom Max Errol** is the girl—coming to the front in pictures—another dear friend of mine is here ago—**George Stone**—talked a few minutes with **Dad** and **Eddie Quillan**, who are contemplating a vaudeville tour in the fall—**George Stone** is Blossie's room for a few days—**Tom** and **Max** got a big surprise meeting **Low Hearn**, who candidly confesses he arrived two days ago, with a return ticket to N. Y.—he's no fool—but a real comedian—and another old timer and a real comedian—**Alex Carr-Billy Joy**—a real Hollywood boy—and not a bad song writer in his spare time—**Ben Harris**—a young fellow who operated **Young's Pier** many moons ago, and how surprised we were to meet him—**Joe Halsey** sitting in the lounge room—looking in perfect health after his long siege of illness—and our old friend, **Paul Gerard Smith**—the man who made "Remington Firearms" famous, with his blackouts.

# RADIO PROGRESS TO D

## Two New Plays Being Cast

### EL CAPITAN AND BELASCOS SHOWS REHEARSE SOON

Casting was under way this week on two forthcoming legit productions here.

"It's a Wise Child" will follow **Ina Claire's** "Rebound" into the Belasco, following which "Lysistrata" is scheduled. **Leslie Pierce** will direct the latter production, and will begin casting in about ten days.

"Tea for Three" is slated to open at the El Capitan August 3, following "To the Ladies," which goes into the theatre on Monday. The production has not yet been cast. It only requires three principals.

#### DIVER AIDS FILM

**Tom Owen**, a deep-sea diver for twenty-seven years, is acting as technical advisor during the making of the under-ocean scenes of Paramount's "The Sea God," which features **Richard Arlen** and **Fay Wray**.

#### SIGNS NEW CONTRACT

**Samuel Spewack**, playwright, journalist and short story writer of New York, has just signed a new contract as a member of the Paramount writing staff.

#### MCLEOD GETS CONTRACT

**Norman McLeod**, for many years a writer for motion pictures, and more recently a director, has been given a directorial contract by Paramount.

McLeod made his first success as an illustrator for Christie comic story titles.

#### WARNERS SIGN KEANE

Warners have signed **Robert Emmett Keane** for a featured role in "A Gay Caballero," forthcoming Vitaphone comedy. **Fay Wray** and **Victor Varconi** will be seen in the production, with **Alan Crossland** directing.

#### COMEDY UNDER WAY

**Stephen Roberts** will soon start directing the second **Merrmaid comedy** at Educational studios. The story, as yet untitled, features **Bernard Granville**, **Cliff Stewart**, **Katherine Guider**, **Jerry Drew**, **Ala Garcia**, **Manning** and **Rae Daggett**.

#### FINAL FILM STARTS

"For the Love of Li" final production on Columbia's 1929-30 schedule went into production this week. **Sally Starr**, **Jack Mulhall** and **Elliott Nugent** have been signed for the three leading roles with **James Tilling** directing.

#### FLYING FILM STAR

**SEATTLE**, July 24.—Flying from the Hollywood studios last week, **Leslie H. Gould**, star of **Los Angeles**, made personal appearances in conjunction with the presentation of the picture at the Fox here.

#### ADAPT "TOM SAWYER"

**William Slavens McNutt** and **Grover Jones** are adapting "Tom Sawyer," and dialogue of "Tom Sawyer," in which **Jackie Coogan** will be seen for Paramount. The direction of **Mark Twain's** classic will be in the hands of **John Cromwell**.

#### PAULTON JOINS STAFF

**Edward Paulton**, Broadway "play doctor," author, stage director and dialogue writer, is the latest addition to the editorial staff at Universal studios.

#### WINCHELL IN SHORTS

The Vitaphone Corporation has closed a contract with **Walter Winchell** for Broadway columns to appear in a short reel picture.

### Icy Lobby Stunt

Changing the entire front lobby atmosphere of the **Warner Brothers' Downtown** this week, a huge igloo, done to represent a structure of blocks of ice, was built in around the theatre box-office, which fronts at the corner of Seventh and Hill streets.

Idea was conceived and carried out by **Hub Robinson**, theatre sign artist, with an expenditure of about one hundred and fifty bucks, using a wooden frame and chicken screen and covered over with plaster, then painted and touched up to give the icy atmosphere.

Good smart sign pointing out the effective refrigeration was the only printed work used, making an outstanding lobby feature of a semi-permanent nature.

## RADIO PICTURES LOT VERY BUSY

There doesn't seem to be any sign of a slack summer production at Radio Pictures in view of the present lineup of pictures scheduled for early starting dates with the studio and busy on a large group.

Late in July seven pictures will be in various stages of production: "The Amos 'n' Andy" special, with **Sue Carol** as the feminine lead, directed by **Mel Brown**; states with the studio and of Oklahoma, starring **Richard Dix** and directed by **Wesley Ruggles**; "Half Shot at Sunrise," directed by **Paul Sloane**, with **Bert Wheeler** and **Robert Woolsey** in leading roles; "The Silver Horde," featuring **Evelyn Brent** and **Joel McCrea**, on location in Alaska with director **George Archainbaud**; "Heart of the Tiger," featuring **Archie** and **Tony** featuring **Henry Armetta**.

#### FEMININE M. C.

First feminine master of ceremonies in the Screen Snapshots series is played by **Patsy Ruth Miller** in the snapshots issue No. 23, directed by **Ralph Staub** for Columbia release.

#### NEW MANAGER

**M. A. Raymond** is the newly appointed branch manager for **Warner Brothers** in **Des Moines, Iowa**.

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## Daylight Saving Issue

THE MINORITY group that is attempting to foist Daylight Saving on the State of California has succeeded in its first move. The issue will be included on the ballot at the November elections.

HOWEVER, there is little likelihood that the measure will ever be put into effect in this state, if it is met with intelligent opposition by the many groups and classes to the interests of whom it is inimical.

PARTICULARLY effective is the method being carried out by Fox West Coast Theatres in combating the silly idea. Quiet and dignified opposition to the gag is being slowly rolled up, while the trailers shown in theatres to date have demonstrated a strong opposition without ranting and apparent selfishness.

IN THIS controversy, the show business is strong in the common sense. It is absolutely in right in the matter and is supported and joined in opposition to Daylight Saving by many other important and influential forces.

EVERYONE who is at all interested in the show business and the operation of theatres in California should oppose to the utmost the attempt of a small and selfish minority to force the idea on this state. But the campaign should be carried on in a dignified and sensible manner. Fox West Coast Theatres organization has set an excellent example.

## Louder and Funnier

THAT COMEDY is an essential of prime importance to the picture theatre stage presentation is particularly exemplified in two current stage shows in Los Angeles picture houses.

AT WARNER BROTHERS' Hollywood Theatre, Olsen and Johnson are proving a positive riot with their funny antics. At Loew's State, Joe and Jane McKenna, youthful pair of comics, are clicking heavily with a first-rate presentation as master-and-mistress-of-ceremonies.

CATCHING several shows at these theatres, the outstanding item to impress the observer is the roaring, house-filling laughs that have been missing from Los Angeles theatres for some time.

UNCONSCIOUSLY audiences have been improved by the talkies into remaining quiet to catch the next gag, affording a sort of solemnity that does not fit with the basic principles of relaxation and entertainment.

BUT WITH plenty of laughs in the two stage shows mentioned, audiences let loose with gusto and even hardened theatre-goers wondered why they were enjoying themselves so much.

WITH THE NEW stage presentation slipping into a new assignment of proving a balancer for the talkers, producers should concentrate more heavily on smart comedy acts. One first-class laugh-provoker will outbalance a flock of adagio dancers, tap-steppers, dancing beauties and silent acts, as well as making these acts stand out brightly by the very contrast.

AUDENCES are demanding that their stage fare be "Louder and Funnier."

## COMPLETE ADAPTATION

Tom Reed and Winifred Eaton Reade are completing the screen adaptation of "East Is West" at Universal. Sam Shipman, author of the stage hit, has also been brought on the talkie version. Monta Bell will direct with Lupe Velez and Lewis Ayres featured.

## TO DIRECT 'SKIPPY'

Victor Schertzinger will direct the picturization of "Skippy," Percy Crosby's novel dealing with the cartoon figure of the same name.

## WEXLEY WITH U

John Wexley, author of the stage hit, "The Last Mile," is now at Universal working on an original story for which he will provide the dialogue.

Coming from Los Angeles where she has sung on several stations, Adele Burian has been added to Tommy Monro's and Bib Allen's 1640 Boys' programs over KYA.

## CAST IS CHOSEN

The cast of "The Bat Whispers" at U. A. includes Charles Morris, Una Merkel, Gustav Von Seyffertitz, Grace Hampton, Ben Bard, William Bakewell, Spencer Charters, Charles Dow Clark, Maud Eburne and S. E. Jennings.

## "ANGELS" OPENING

SEATTLE, July 24—Approximately \$25,000 is being spent in the presentation of "Hells Angels," which will be housed by the Fox. Sixteen thousand of this sum will remain permanently in the theatre. The sound boxes were enlarged by six extra horns and a new magnoscope screen installed.

## MARY DUNCAN SIGNS

Mary Duncan, seen-in a number of Fox pictures, is the first player to be signed to a featured role in "The Bondor Diplomat," which Mal St. Clair is to direct for Universal.

## Gene Swift's Ruminations

(Continued from Page 3)

and audience clustered about it, wetting parched throats with faucet water. A hopeful terrace can be glimpsed through a side door, outside of which is garden furniture and the neighbor's fence. Suddenly a crashing gong shatters the air. The audience separates itself from the cast and crowds into the front seats, where they will find themselves presently thrusting their noses into the faces of the actors. A plush curtain, bordered with crushed brocade, fills the proscenium "arch."

A hasty glance around reveals single walls, with scant studding, rain-stained papered ceiling, except where it is glazed. Drapes, suspiciously like dyed burlap, hang about. There are electric lights. There does not appear to be any "backstage" in the ordinary sense. Except on stage-left there is no room behind the scenes. Left entrances are made from the kitchen. When right entrances are required the players go out the back door, lit lightly through the back garden grass around to the street side and climb through a hole in the wall. When off-stage noises and screams are required the very welkin rings. New neighbors must be oftentimes startled out of innocent slumbers.

Intermission is a tricky thing. If the night is warm everybody wanders out into the garden and the stars with the cast. Many couples find secluded corners among the shrubs and sometimes fail to come back. After the final curtain, tea is served.

Individual tickets cost one dollar. But for one-fifty one may enjoy membership for a month and attend such plays, entertainments, revues, dances and teas as may be desired during that period. Many of the elite of Hollywood frequent the place.

If you haven't seen the Play Shop you haven't seen Hollywood."

## STORY NAME CHANGE

Universal has changed the title of Eddie Cantor's original story on the stock market to "Quick Money" instead of "Paper Profits" as previously announced.

## ADDED TO CAST

Johnny Larkin, James Neill and Charles Sellon have been added to the cast of Warner Bros.' adaptation of Ben Ames Williams' story, "Barber John's Boy."

## RETURN TO VAUDE

Joe Smith and Charles Dale of the Avon Comedy Four have returned to RKO vaudeville after being started this season in a New York production success, "Mendel, Inc."

## LIBERTY SIGNS LANGDON

Harry Langdon has been signed by Liberty Productions for an important part in the forthcoming production of "The Ape," stage play by Adam Hull Shirk.

## ADDED TO CAST

Joan Marsh, sixteen, has been added to the cast of Universal's "The Leather Pushers."

## DORA MAUGHAN BACK

Dora Maughan, who has been in success in Europe, returned from abroad this week and opened immediately for RKO at the 86th Street, New York.

## ASKS PHOTO DAMAGE

Suit was filed here this week by Attorney R. P. Fontana, representing Harold William Hill, for \$75,000 against the Educational Film Exchange, charging that the picture concerned made use of a photo of Harold as baby in the "all-together," for a picture with his consent, according to the action filed in Superior Court.

## BACK FROM TRIP

Herman R. Maier, chief of construction for Warner Bros., had returned to New York from an official tour of Texas and Oklahoma.

## TEL-A-PHONEY by JAMES MADISON



Hello, Four Hunter Brothers.

Hello, James Madison.

Is your right record the world's greatest endurance test?

No, sir; we know a man in our town who's been married 77 years.

Hello, Bernard Granville.

Hello, James Madison.

Why did President Hoover refuse to divulge to Congress the navy treaty secret pact?

Probably because he knew there were women in Congress, and therefore it would not remain a secret.

Hello, Clara Bow.

Hello, James Madison.

Which do you prefer, lima beans, or kidney beans?

I'm true to the "navy."

Hello, Walter Hiers.

Hello, James Madison.

Could you be tempted to reduce?

Under no circumstances.

Hello, Charles Ruggles.

Hello, James Madison.

I understand an attempt is to be made to revive the Keystone Comedies.

In Indian vernacular, I call that "Custard's last stand."

Hello, Will Malan.

Hello, James Madison.

Speaking of miniature golf courses, what's the putter?

The guy that puts up the money.

Hello, Constance Bennett.

Hello, James Madison.

They tell me Fleischman will use his picture, as well as that of his son and grandson, as a trademark.

"Three Faces Yeast"

Hello, Joseph Cawthorne.

Hello, James Madison.

What is your definition of "The Red Terror"?

Tomato catsup on a white vest.

Hello, Leonard Kip Rhineland.

Hello, James Madison.

What's your outlook on life?

Dark's the hours before the divorce.

Hello, Wm. Le Baron.

Hello, James Madison.

Chicago gangsters have begun using airplanes instead of autos.

That means victims will be taken for a "fly" instead of a "ride."

## Snacks Of Facts

Manny Nathan, m. c. at the Walkstoth, Egyptian Ballroom, Ocean Park, putting pep in the contestants and audience—Billy Mack on the owl shift getting ready for work—Jerry Jarrette acting as nurse and teaching the lady bunions—bustlers an oriental dance—Frank and Joe Kern holding down press seats—Rudy Winter receiving an offer from RKO in N. Y. and turning it down for a trip to Juarez—Syl Cross, Gene McCormick and Jean Armand getting an earful of Jack Tenney's latest songs—Al LeClair rehearsing with Nitzka for a tour of the RKO—Wilbur Cushman lining up musical comedy talent for next season—Tap Moore, of Moore and Shy, holding a fanning bee with old pals at the stage door of Warner's Hollywood.

Skeets Gallagher celebrating the arrival of a son and heir—baptizing himself in the good old Southern way—the kid looks just like his old man—blonde hair and everything. Mike Newman in conference with a menu—hand in pocket counting his change—so the reporter stayed away from his table. Eddy Eckels fixing up crossword puzzles for other people to work out—Gus McCarthy legging it down a corridor—green shirt fluttering in the breeze—Red McCarthy wearing blue suspenders and white pants—three cheers for the red, white, and blue.

## IN APPRECIATION

... to my professional friends who made my campaign banquet such a success this week ...



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**Harold J. Bock**Manager  
PHONE DOUGLAS 2213**SAN FRANCISCO**

OAKLAND—SACRAMENTO—SAN JOSE

**'BIG HOUSE' LEADER FOR S. F.  
WHILE REST OF BIZ MEOCRES**

SAN FRANCISCO, July 24.—While other picture palaces were plodding along on no spectacular pace, Loew's Warfield took a speedy sprint with Metro's "Big House" the stimulant. All other houses had mediocre box offices.

M-G-M's "The Big House" opened heavily at the Warfield, breaking all Saturday records and grossing that house's second largest figure, topped only by "The Cockney World." The figure was \$42,000 and the picture looks good for at least three more weeks.

Fox took its lowest gross in several weeks, \$38,000 on Fox's "Good Locations" with F. and M.'s "Country Club" idea and Ann Pennington in person, together with Walt Rosner and concert orchestra. Garbo in "Romance" holds the second spot.

The Paramount took an upward jump with William Powell in "The Silent Enemy," a stage show headed by Ken Whitmer, M. C. Powell is a good draw in this town and at \$19,000 the house was okay. "Queen High" is current. The St. Francis, on the other hand, was a slouch with \$6,000 on "The Silent Enemy," a stage picture. "Dangerous Nan McGrew" with Helen Kane has followed.

And the California, with the dance and last week of Richard Barthelmess in "Down Patrol" took \$14,000, and now has Ronald Colman in "Raffles."

Orpheum wasn't so hot with "Hell's Island" bowing out after two weeks to a gross of \$7,500. "Dixiana" opens with a mid-night premier Friday night and acts from the Orpheum here and in Oakland at a \$1 top.

Wagon wheels sagged. Embassy with \$5300 in the safe on Ed Horton in "Wide Open" was very low while the Davies went with two features—"Temptation" and Buck Jones in "Lone Rider" drew only a low \$4,700.

KANSAS CITY, July 24.—Marco closed last week's week to play Fanchon and Marco Ideas at the Little Pantages Theatre.

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STAGE ARTS STUDIO

PRODUCERS, CAFE MARQUARD

**STRICKEN ON TRAIN**

OAKLAND, July 20.—Returning to Hollywood from Alaska where he was on location, George Berthelon, assistant director of the Radio Pictures lot, was taken off the south-bound train in a unconscious condition and removed to a local hospital where he remained for three days before regaining consciousness.

**VAUDE TEAM SPLIT**

SAN FRANCISCO, July 24.—Kramer and Boyle split their RKO act while in the Northwest two weeks ago and have been replaced by Geraldine and Joe, kid act.

**TRY SPECIAL STUDIES**

SAN FRANCISCO, July 24.—Castro is advertising that on nights weekly, augmenting its regular burlesque show. Chorus girl contest, audition and perfect form nights, they're called.

SAN FRANCISCO, July 24.—Downtown first run picture theatres are due for a pow wow this week on Greater Talkie Season which will open August 15. Several new angles will be utilized on this year's campaign.

**COOPER AT FOX**

George Cooper has been signed to play the role of "Billie" Victor Fleming's forthcoming production, "Renegades," featuring Warner Baxter at Fox.

**NEW DANCE ACT**

Edward Faye and Betty Banister have new act in RKO vaude called "Dance Patterns," in which they are assisted by Paulina Arley, Faye and Estaire and Ruth Coburn.

**Market St.  
Gleanings**

SAN FRANCISCO, July 24.—Night baseball bowed to Los Angeles and Seattle this week, according to officials of the Pacific Coast League, stationed here. Oakland starts August 5. Sacramento has played under arc lights. San Francisco alone remains a day time baseball spot, for the current season at least, and S. F. theatre managers won't have to do any worrying about what this outdoor attraction might do to box-offices.

**SPOTLIGHTS**

John P. Medbury and Hal Horton in town... Vic McLagan in to meet three of his Australian nieces... Joe Yule, comic at the Casino is to do with Mickey McGuire, juve picture toughie... Rose Eliska in F. and M.'s "Country Club Idea," is really Rose Joyner and the sister of Joyntine... Fat Wendt, who was recently married, has lost 57 pounds... Amie T. and the sister of Joyntine, who is a big terpsichorean shot, wouldn't follow a mixed troupe of chorines and a male dancer at the Fox... Frank Mandel of Schwab and Mandel was here this week visiting his mother... Hal Roach, in town for a few days, told Fred Johnson of the Call-Bulletin that the Laurel-Hardy comedies have grossed more in Germany, France and Spain than they have in the U. S. and Canada... the reports that stage shows soon will be in Fox houses in Stockton, Sacramento, Oakland and other Northern California cities is denied by A. M. Bowles... George Nickerson is a Peetyrion... the boy who has made good in the city... Ethel Moe has just recovered from an operation on her eye... Roy Rogers, currently at the Oakland Orpheum, is a former cop and his just expert... will write 10 articles on the j. j. subject for the Hearst papers when he goes to Europe next May... Lawrence Tibbett taking a bow to tremendous hands... Chas. Dutton taking guitar lessons from Dave Kane... Eddie Bernard doing the m. j. job... George Taylor still kibitzing... and in the cold for three hours to wait a contest... Virginia Spencer ironing out certain difficulties with Mr. Taylor... Fred Eward taking his first barnyard billiards lesson (U. Arnold Walters taking a long, long hike in the woods... Famous Lies of Show Business: "I'm sorry you caught this performance because last show it was great—two five encores."

**GALA OPENING**

SAN FRANCISCO, July 24.—RKO Orpheum, opens Radio Pictures' "Dixiana" tomorrow night with a mid-night show at the Virginia all proceeds going to the Call-Bulletin's health fund. In addition to the picture there will have acts from the Oakland Orpheum and RKO Golden Gate with Jack Spring's orchestra providing the music.

**WORK TO PINCH HIT**

SAN FRANCISCO, July 24.—Chiff Work has temporarily left the San Francisco Orpheum for Los Angeles where he will bat for Frank Vincent, Coast manager, while the latter is ill. Clom Pope, of Oakland, is handling the local house while Work is gone.

**G. & M.**ATTRACTIVE THEATRICAL  
CARD SIGNS510 Kress Bldg., 935 Market St.,  
San Francisco**TWO NEW LEGIT  
SHOWS OPENING**

SAN FRANCISCO, July 24.—The current week was marked only by the Monday night opening of two top notch shows—"It's a Wise Child" at the Curran and "Subway Express" at Erlanger's Columbia. Both got away to good starts and look set to do an okay business.

Fay Painter completed her first week in "Caprice" at the Geary with \$13,000 the figure and holds on for 14 more days.

Capitol got \$8,000 on the third week of Warren Iron's burlesque show.

Alcazar, President and Tivoli are dark.

Green Street did \$1100 on "Hot 'n' Bothered."

**SHIFT IN COMICS**

SAN FRANCISCO, July 24.—Billy Fields has closed his four week engagement as comic with the Irons and Clammage burlesque show at the Capitol, returning to the Mutual week. A week from today Joe Yule closes to join the Eddie Daly show on the Mutual. George Murray and Charles Noe, comedian, coming from New York, replace Fields and Yule.

**SHANE LEAVES PUBLIX**

SAN FRANCISCO, July 24.—Max Shane has resigned as Coast publicity director for Paramount Publicity to join the home office of Fox. No one has yet been selected to succeed him and it is possible job will not be filled.

**FOX AT PARAMOUNT**

SAN FRANCISCO, July 24.—When Max Foldare leaves San Francisco and his job as press agent for the Paramount in about two weeks Gene Fox will fill the former Foldare shoes.

**HATRICK VISITS**

SAN FRANCISCO, July 24.—E. B. Hatrick, vice-president in charge of finance for the Cosmopolitan Productions, was here this week enroute to Los Angeles where he will confer with M-G-M officials.

**MCDONNELL TO WED**

SAN FRANCISCO, July 24.—William McDonnell of the Fox West Coast publicity department, will be married on August 5 to Dorothy Seeger, Foster and Kleiser secretary.

**VOIGHT VACATIONS**

SAN FRANCISCO, July 24.—Recovering from a recent illness Fred Voight, manager of the Fox exchange, has sailed for Hawaii for a short rest. He will return the latter part of the month.

**NEW LEGIT SET**

SAN FRANCISCO, July 24.—Hearst Curran will open the Miller's production "Candle-Light" at the Geary on August 3, closing it August 28. Eugene Leontovich will have the comedy lead.

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**Oakland  
Pickups**

OAKLAND, July 24.—George Eby successfully opened four weeks of comedy with music at his Fulton, "Little Miss Bluebeard" with Jane Fooseh providing the initial piece.

The change in type of offering has necessitated several shiftings and addition in backstage personnel. John Wharry Lewis has changed his orchestra from concert to jazz, and a vaudeville troupe of comedy with Chuck Thode at the piano and a line of six girls headed by Billy Doyle. Skeeter Hartwell is doing specialties.

"Nice Women" will follow "Miss Bluebeard" and it is possible that "45 Minutes From Broadway" will be revived.

Wood Soanes, drama editor of the Tribune, is leaving.

The Tribune has been named musical director of the Dufrin.

Dufrin, operated by Emil Bondeson, Leo Carrillo and Richard Marshall, opened "She Knew What She Wanted" to okay business this last Sunday, drawing nice notices. Grace Stafford is opposite Carrillo in this vehicle, which was directed by Ferdinand Munier, who also plays a part.

Dufrin exerts many stars printed in other publications to the effect that Richard Marshall would join Carlton Miles in the production of "Cortez" in Los Angeles, with Leo Carrillo starred.

Closing after two weeks of "Dracula" at the Fulton, Bela Lugosi has returned to Hollywood where he will make two pictures for Fox. It is possible that he will return here in September for several new plays which he is now reading.

Barney Lewis and orchestra opened this week at the Marigold with the new Melody Lane) succeeding George Duck.

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San Francisco







## Radio Program Reviews

### CROSS-SECTIONING RADIOLAND THUMBNAILED REVIEWS LOS ANGELES (Reviewed July 21)

Racing around the radio dial to beat the ten o'clock apartment house deadline.

**KECA, 9:25 p. m.**—Peppy dance band playing "Little White Lies" and "Blue Is the Night."

**KGKR, 9:30 p. m.**—Dance band, remote from Rendezvous Ballroom, Balboa, "Somewhere A Voice Is Calling" in waltz rhythm.

**KFOX, 9:32 p. m.**—Organ music, poor reception.

**KGFI, 9:32 p. m.**—Appeared to be a dance band—quack noises, strange clarinet blue notes, the cries of spooks in a graveyard at midnight. Turned out to be the Blue Blowers, remote from the Apex Night Club, playing "Wah-Wah Girl From Caliente."

**KFI, 9:32 p. m.**—Five or six-piece orchestra, not bad; playing the typical selections of groups of this size.

**KXN, 9:42 p. m.**—"Look back on yesterday and say, 'I did my best, I tried.' A lady's voice." The music of salvation is here, I know, but... you have no idea of the poverty... Soliciting old money, for the good Samaritan Relief. "Make somebody else happy without cost to yourself." **KFTW, 9:45 p. m.**—"A right to the left." Then a left-handed, another left—"Fights at the Hollywood Stadium."

**KH, 9:46 p. m.**—Blue Monday Jamboire from KFRC, San Francisco. Male voice and orchestra in

the middle of "I Remember You From Somewhere," with Edna O'Keefe in on the dialogue. Hoggaling contest entries announced for next week. "Mac" telling a railroad story, not a funny one.

**KTM, 9:52 p. m.**—"Come back to the mountain..." Ranch hour, very good vocal harmony, with guitar and harmonica.

**KMPG, 9:54 p. m.**... which, with the nucleus, forms a central core for the atom... properties which are periodic... nonperiodic... inner electrons... the frequencies of X-rays dependent on atomic numbers... "Grieg's 'I Love Thee' in a sweet soprano, sounded like none other than Virginia Flohr, Packard Concert Orchestra."

**KMTJ, 9:59 p. m.**—Banjo Boys, in the "Swing of the Swing" history in snappy verse, and not bad.

## Behind The Mike With The Microphone Club

Florence M. Gilbert, writer of note and at one time a member of a well-known dancing team, has been appointed to the advisory board of the Microphone Club. Many well-known people will be appointed to the board within the next few weeks.

Oliver Hickey, attorney with offices in the Pershing Square building, has been elected assistant vice-president in charge of the law department of the Microphone Club.

Charles Buck, announcer at KFI and late of a Boston stock company, has been elected to the board of directors of the Mike Club.

Harry Hall, program director of KFI and KECA, is one of the best-known young men in radio. Harry is one of the few program men that don't give the artists the well-known pull to keep them happy—and broke.

Jack Parker of KFI and KECA is keeping busy this summer, and how more work—he has been elected to the board of directors of the Victor Herbert Supper Club, Inc., besides being president of the Microphone Club, the National Artists Association, Inc., and the leading light in the General Broadcasting Association, Inc.

Max Mellinger, tenor, of local radio stations, and former husband of Mary Ann Edmonson, radio motion picture singer, has returned to Los Angeles and will be heard more on local stations and on the Mike Frolic at KGFI.

Jack Stern and Grace Hamilton, local radio stars, want the world to know that just because they were left a cool half million they will not give up their place on the air. They say that radio means more to them than money. (Call for Doctor Mills—something is wrong.)

June Fox, New York radio and stage star, is in town, and it is said that a Hollywood picture producer is keeping his eye on her as a possible feature member of the cast in a new picture dealing with life behind the scenes in a radio studio.

## STATIONS MUST STAY ON ALERT FOR S.O.S. SIGNS

"What's that fendish wah-wah-wah that I hear coming out of the control room so suddenly at the most unexpected times?" queried a high-strung singer recently of Technician Stephens at KFI-KECA.

"Well, my dear, is the S.O.S. receiver," replied the gallant fellow. "All ships at sea transmit S.O.S. calls over a wavelength of 700 meters. The highest broadcast wavelength is about 550 meters. Since these lengths are fairly close together, it is possible that S.O.S. signals might be interfered with by stations."

To avoid this, therefore, the Federal Radio Commission ordered that all stations keep a watch on 60-meter wavelengths. If a distress signal is heard the station is obliged to go off the air until the signal is answered and provisions made to relieve the stricken ship.

"For this reason there is a licensed radio operator on duty at all hours the station is on the air."

### KGCR ADDS FEATURE

KGCR has added a new daily feature, broadcasting the Cadets Concert Orchestra from the open-air theatre at Belmont Beach. Sydney Northcote, of Australia, is in charge. Soloists include Murray Parker, who; Pamela Lee, contralto; Mary Edith, harp; John Barrie, Scotch comic; Charles Henry, basso, and a vocal trio consisting of Don James, William Dams and Don English.

(Miss Foxx may be the future Mrs. Jack Parker.)

Conrad De Jonge, concert orchestra director of Europe, was a visitor at the Microphone Club this week, and Mr. De Jonge tells that in the old country the artists broadcast for the joy of it. That's nothing—they do the same thing in Los Angeles.

A card from Paul Small, popular tenor with NBC and CBS from New York studios, informs us that New York is the best hunting grounds for radio singers in the world. (James, a timetable.)

## San Francisco Radio Notes

SAN FRANCISCO, July 24.

A co-operative tieup between KTAB in Oakland and the Orpheum in the same city has been severed. For a number of weeks it has been the custom to take acts from the Orpheum to the Oakland studios for a brief period of gratis broadcasting—a move that gives the station free talent and at the same time gives the theatre free publicity.

Last week the Orpheum acts arrived at radio to find it dark, with no one there but the janitor. They phoned the San Francisco headquarters of KTAB, obtained permission to enter, and then got into an argument with the janitor. They walked out.

Now the Orpheum broadcasts over KROW, Oakland.

NBC's publicity head in this city has returned after six weeks' visit in New York and at his former home in Salem, Ohio. Three days in Los Angeles with Amos 'n' Andy climaxed the tour.

Eddie Evans of Sambo and Ed, who broadcast with Dokkiss over KPO, has gone and done it. He was married last week to Joyce Lindsay and the couple spent their honeymoon on the Russian River.

Lou Emmel is the newest addition to the staff of KTAB, where he sings and does parts. He is the De Sylva, Brown and Henderson representative here.

The boys in Earl Burnett's Los Angeles Billmore band need a chatter and cough clammer. When they broadcast over KHJ the other night there was considerable disconcerting noise of this sort.

Walter Kelsey has been named assistant musical director of KFRC, working under Meredith Willson. Kelsey, who plays half a dozen instruments, has been with the Don Lee station for some time.

Harry McKnight, KTAB tenor, is vacationing in Los Angeles. Carl Tobin, also a KTAB tenor, has just returned from his two weeks' off. And Helen O'Neill, KTAB program director, is back from a trip to her home in Seattle.

## Legitimate Theatres

### 'OH, JUDGE' VINE STREET THEATRE HOLLYWOOD (Reviewed July 22)

A newspaper reporter, finding news dull, arranged a stunt with the judge of a Saturday night court to send all culprits from one particular session to a health farm, without option of fine. That night's gist included a dude knock negro fried-chicken, wealthy society woman, her daughter and a guest, a fighter and his manager and a mysterious gal who turned out later to be a sob-sister from the reporter's own paper. (News MUST have been dull.) They are all condemned to the health farm, where there are, naturally, love complications, which are stratagued out later at the magnificent Long Island home of the society woman, where she puts on a "Spanish drag" which is ended by a police raid and a visit from Mayor Walker.

This Strong and Wilson production of a new musical farce from the several and joint penes of Gwen Meredith, George Bowles and Edward Elmer, possesses many engaging qualities. The music by Lucien Denny is melodious, and at least one of the numbers, "In A Little Love Nest On A Hill," may catch the popular fancy. The second half is invested with sumptuous scenic settings, excellent costuming and some fine ballet work.

There are several points, however, where the production falls short, which is not unusual with a new show. The lines are not smart, they carry the story along, but that is all. They do not sparkle, there is no wit, and they come chiefly from the way the situations are handled by the cast and from the antics and double entendre of "Clarence Doolittle," who carries a saxophone around and talks of horn blowing but is patently not a musician, presumably characterizing what is familiarly known as a "nance."

There is a scant line of seven dancing girls in the first half, augmented to eight in the second, and their ballet work in the latter half is charming and original. These

dances were staged by Eddie Prinz. In the first half it would seem that the rhythm dances would be improved if the girls were heard shoes, and if the music department could afford it, a few more girls would make the numbers.

There were two notably outstanding solo dance specialties in the second half, a Spanish dance by Edna Costello, and a comic, dramatic novelty by Peggy Cornell, both being received with tremendous enthusiasm.

Eclectic dancing by Bernard Granville and Mary Hutchinson scored at various times throughout the evening hit, and every episode staged by the society lady for the edification of her guests promised considerable spice, but ended up quite trite. Little smartness or sophistication here would have pleased the Hollywood crowd, who were obviously disappointed and it were not a little disconcerting.

The piece was well cast. Rodney McLennan, the reporter, possesses a nice singing voice and played his part acceptably. Hal Rodin walked on and off as city editor. Frank Braidwood as the judge, Frank Allen was clerk of the court, a brief bit, and Douglas Keaton a cop. Albert Cross handled the dude drunk part, sobering up and becoming a love interest. Evelyn Hayes played opposite him and singing "I Lost My Heart."

Clarence Mue appeared as the chicken vendor, and sang "I'm Smiling." Marie Wells was the society lady, and offered a Spanish shawl song and dance, assisted by the ballet. Mildred Costello was her daughter and Peggy Cornell her guest. Randolph Scott was the prize fighter who won the daughter, and Frank Marlowe his manager. Nennette Vallon handled the sob-sister part and teamed up in a very effective descriptive waltz with Rodney McLennan.

Bernard Granville was owner of the health farm, and Mary Hutchinson sister to the judge. Vangi Murray appeared as a vaude artist and sweetie of Paisley Keaton who handled the "Clarence Doolittle" part. Peggie Standlee, more beautiful than ever, appeared as sweetie of the judge, who appeared to be falling for the society woman, but this issue was never settled.

A very effective means of story telling was introduced, in which the narrative of Nennette Vallon was illustrated in dumb pantomime by players in scrim panels, similar to the technique of the old silent pictures. Another good idiosyncratic point was that all specialties were appropriate to the story and furthered it.

Some polishing, dialogue point. (Continued on Page 13)

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## 'BLUSHING BRIDES' JUMPS BIZ FOR FIFTH AVENUE IN SEATTLE

SEATTLE, July 24.—The Fifth Avenue got back into the lead this week, grabbing \$17,000 of the town's hard earned cash. The picture was Joan Crawford's "Blushing Brides" and the stage bill was F. & M.'s "Smiles" Idea, which pleased all the folks.

The Paramount fared fairly well with \$16,000. This represented the works of "The Border Legion" and Gouffain's "Jazz a la Spooks" revue. It is hard to bring the customers up the hill on hot days unless there is an exceptional bill.

The Fox's last week of "The Big House" brought in \$15,000, which is far from bad at this place. It could have easily run another week. Owen Sweeten's concert was still the talk of the town.

The Orpheum cash register rang to the tune of \$13,500, which is considered the average for this spot. This RKO house is building up a lot of trade since the coming of E. C. Bostwick as manager.

A cargo of \$10,000 was the figure for the Music Box's picture, "White Cargo" in its second week. At the Blue Mouse, across the way, "Temptation" tempted the folks to pay \$7,000 for their enjoyment. Not bad for this average picture. Vic Gauntlett's publicity helped greatly.

The Met, with "Hell Harbor," took in a pretty fair figure in the figure of \$4,900. This is average price here for an average picture.

Among the dance auditoriums there is considerable quiet as it is too hot for dancing. Coffee Dan's does the best business in town because it has the entertainment value attached to it. Sam Gore is becoming a well-liked m. c. and is doing a great job of it. A dance team goes in next week. Several other improvements are being made by Joe Pinard, the owner.

## ATTACK REPORT SCHULBERG MAY TAKE NEW POST

B. P. Schulberg is under a long-term contract as general manager of west coast production for the Paramount-Public Corporation, and he will remain with the company for several years to come, it was declared this week by Jesse L. Lasky.

Lasky made this statement following persistent reports that Schulberg is planning to leave the organization or be transferred to another post.

"Schulberg is thoroughly satisfied with his position in the corporation," said Lasky. "He has made an enviable record for himself and for our Hollywood studios, and I am happy to say that there is absolutely no foundation for these rumors." Schulberg made no comment other than the statement, "Rumors of this sort do not deserve even denial."

## Vancouver

By A. K. MacMARTIN

There are three non-union houses in Vancouver operated by W. P. Nichols, the Royal, Columbia and Fairview. The last named is a suburban house and at present is being used as a training school for projectionists with W. Scanlon, operator at the Royal, as instructor. The boys being trained will be non-union and an endeavor is being made to form a new local union. The regular branch of the I. A. T. S. E. is practically closed to new members and the membership fees has been boosted to \$250.

The Strand snatched all b. o. records with "Universal's" "Al Quiet on the Western Front." It ran for two weeks to practically capacity house.

The British Guild Players at the Empress are closing for the summer with the current offering, "The Naughty Wife." They open again about the first of September.

Clive Brook, accompanied by his wife and two children, are enjoying the delights of Vancouver's temperate summer climate as guests of the big C. P. R. hostelry, the Hotel Vancouver. Mr. Brook is looking for a quiet spot in the northern woods near some trout stream where he will spend some weeks angling and generally taking life easy. This is Mr. Brook's first visit to Canada.

Ken Leach, theatre manager from Calgary, Alberta, has secured the rights to the Tom Thumb patent for miniature golf courses and is having half a dozen built in Vancouver. These, along with half a dozen others being built in by a California man will certainly allow up the depositors at the local b. o.'s, making a rather tough business coming at this season when the beaches and wide open spaces have already taken their toll.

## TRY NEW SCREEN

SEATTLE, July 24.—The Venetian, Jensen-Von Herberg stand introduced a new type of screen to the Northwest, this week. It is the vocalic product and it shows objects in natural form regardless of where a patron may sit.

## AIR FILM OPPOSITION

SEATTLE, July 24.—Paramount pulled a nifty this week, obtaining the services of Richard Barthelmess for personal appearances in conjunction with the showing of Dicks new picture, "The Dawn Patrol." The Fox, opposition house, has "Hell's Angels," with Jean Harlow doing the honors.

## TAKES VACATION

SEATTLE, July 24.—Jean Singer, a heavy drawing card at Coffee Dan's, will be missing from that place of business for a few weeks as she is taking a well-earned vacation. Jean is a tremendous favorite in the Northwest, having played a long engagement here with the old Will King company.

## RADIO STATION HEARING ENDED

SEATTLE, July 24.—With pages of testimony and reams of fan letters attesting the popularity of Seattle's two battling radio stations, KJR and KOMO, Federal Judge E. O. Sykes, who has conducted the radio hearing on the two stations' petitions for a clear channel, left this week for Los Angeles.

His recommendation to the Federal Radio Commission at the capital regarding awarding of the 770 kilocycle band will not be made until next fall. Meanwhile KJR is to keep the coveted wavelength.

## MAGILL TO S. F.

SEATTLE, July 24.—Eddie Magill, the telephone crooner, closed a successful three months' engagement at the Paramount and was immediately signed for a similar job at the Paramount, San Francisco.

## BROOK ON VACATION

SEATTLE, July 24.—Clive Brook, Paramount star, paid the Northwest a visit this week prior to taking a vacation in the Canadian woods. He was accompanied by his wife.

## ROACH IS VISITOR

SEATTLE, July 24.—Hal Roach, producer of the Laurel and Hardy comedies, was one of the guests with many guests who are making the Northwest their vacation destination.

## Picture Reviews

(Continued from Page 4)

on the singing was carried through the entire film.

CASTING DIRECTORS' VIEWPOINT: Miss Daniels surpassed her previous work, using a Southern dialect and singing several songs, with a part that should certainly set her higher still as a talker star, while Marshall, with a fine baritone, and forceful personality, displayed considerable dramatic skill in his straight talking scenes.

Wheeler and Woolsey were a howl throughout with pip material to work from, and their feminine foil, Dorothy Lee, displayed a charming personality. Miss Lee looks like a good talker bet, from her work in this film.

Ralf Harlowe played the gambler in a restrained style that made the menace of the character an important part in the action. Sawthorn and Miss Howland were effective as the comedy married couple, while supporting roles were ably filled by Edward Chandler, George Herman, Raymond Maurel, Bruce Covington and Eugene Jackson.

GIBBONS.

## Notes Along Fifth Avenue

Eddie Magill and Paul Spor doing a little street dance—what's the matter with the stage, boys?—Bobby Armstrong rushing to try to get on a suicide—Frank McDonald doing the same—Owen Sweeten and his boys going to Vancouver for a little "interior decorating"—Paul Tutmarc playing the bold, bad man with two revolvers—Sammy Gore and the press doing an impromptu at Coffee Dan's—what a hot part!

Myrtle Strong and Tiny Burnett and his boys all dressed up in new gray uniforms—plenty of class—Jean Singer attempting to sell some week-old violets—she could do it if anyone could—Al Schuchman strolling down the street—no cigars in evidence.

At the Hollywood Bldg.—Jim Clemmer dancing with Mrs. Fincklestein and Mrs. Laggos with other air-minded folks—Paul Tutmarc singing "There's Danger in Your Eyes" to Jean Harlow—with Owen Sweeten and his boys in—evidence though he was only a hand leader—Tiny Burnett drinking ginger ale—and being accused of drinking something else.

Mayor and Mrs. Edwards at the guest table—Bob McFarlane and Gwen Brown tripping the light fantastic—Buddy Jenkins lending a hand in the "Hollywood"—where—R. Watkins drumming and looking like he didn't know what it was all about—Lou Golden and names—too numerous to mention—discussing "Hell's Angels."

Herb Sobotkin answering a long-distance call for Ken Warner—Al Rosenberg being the day after the night before—and looking like it, too—Alice Lou Sweet too busy for anything—but business—Frances Perry recuperating—Gus Renstrom still at the Fifth bath stage—hoping he's there many more years.

## It's Like This!

My new monthly publication, "THE COMEDIAN," will not please the performer who still enjoys telling audiences the chicken crossed the street, or that the woman who accompanied him was not a lady but his wife. "THE COMEDIAN" contains new jokes only and caters exclusively to top-notch entertainers. It's small, but good. No. 1 and 2 are ready at \$1 each. Yearly subscription \$10. I guarantee that "THE COMEDIAN" will satisfy qualified fun salesmen, or more back. Send orders to the publisher.

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# Facts' Echoes From Melody Land

## Hot Licks of Music

By JACK B. TENNEY

Why are eastern orchestras more or less a flop on the Pacific Coast? And—in the same breath—why are western bands so popular in the east?

It is not my intention to appear localized nor do I wish to appear State proud and that sort of thing. The facts seem to warrant the question. Eastern bands come and go but never attain the popularity of the Coast organizations. On the other hand, western bands are received with open arms by the west and with few exceptions, are made, nationally, after the first trek to the Atlantic.

In support of the popularity of western aggregations, note the innumerable eastern orchestras being billed under such cognomens as "So and So's Californians," etc. The psychology of the west seems to be deeply ingrained in the minds of the men of music the east because many of these "Californian" aggregations do not boast of a member who has traveled west of the Rockies.

By "flopping" I do not mean that these eastern orchestras have failed musically. They have simply failed to impress. Great organizations, in the main—great arrangements, great musicianship and leadership—and yet they fail to impress. I remember two bands that were sensational on the western stage and yet a total loss in a western ballroom.

It may be a question of rhythms—it may be a question of psychology. But it doesn't hold up when we consider the popularity of our own bands in the east. Some way beyond Chicago may wisecrack that western bands are like everything else western, over-advertised, etc., but that won't change the facts.

Our old friend, Ernie Lorfman, pianist, has been holding forth in and around San Francisco these last few years. Hello yourself, Ernie—and how's everything?

Owen Fallon has a great dance organization up at Wilson's Ballroom. Owen and his boys leave nothing to be desired in the way of rhythm and keep the fans happy between times with many clever novelties. The arrangements used by this aggregation are exceptional, combining modern arranging with clean melody figures that are not only danceable but dance-provoking. The popularity of this clever organization is quite evident in the good business being enjoyed by Wilson's Ballroom.

Mike Ortiz, trumpet, after touring California with Marathon bands, has been in Calceico.

Concili, I believe, has ruined more good musicians than any other vice. To be good is one thing, and to be all puffed up about it is another. If a fellow happens to be better than the rest of the gang, it is hardly necessary to be

## McFADDEN GETS S. F. BALLROOM

SAN FRANCISCO, July 24.—In a deal completed last week the Balcones Ballroom was taken over by H. McFadden, who will operate the dance spot with Walter Krausgrill and orchestra featured. McFadden begins operation on August 1 and Krausgrill opens August 4.

McFadden will inaugurate a number of new policies including a Saturday midnight dance with carnival atmosphere. El Patio Ballroom has been taking the bulk of ballroom business in town for the past several years.

## NEW UNIVERSAL MUSIC CONCERN

Universal Pictures announces the formation of a new music company known as Universal Music Company, Ltd., formerly Handman, Kent and Goodman Music Publishing Company.

Frank Goodman remains as president of the new firm which will handle music written for Universal pictures. Lou Handman, Universal contract song writer, will serve as vice-president. The main offices of the company will be maintained in New York City.

### CAMPAIGN ON THEME

Sig Bosley, Pacific Coast representative for Robbins, Inc., is putting across an extensive campaign on "Just a Little Closer," the theme of "Remote Control," the new M-G-M feature starring William Haines. Bosley beat the gun on this number with some nifty tie-ups which should bring big results in putting it over.

always emphasizing the fact—the gang will know it and won't hesitate to say so. But when one is good and is always rubbing it in—building up superiority on the others' inferiority—then someone is apt to get mad. And in the long run the conceited one is bound to feel the reaction.

## Song Leaders

### LOS ANGELES

Very little notable change in the line-up from last week. Some not days hurt the volume of sheet sales. No. 1 is far ahead of the field:

1. "I'm Dancing With Tears in My Eyes"—Witmark.
2. "It Happened in Monterey"—Feist.
3. "You Brought a New Kind of Love to Me"—Famous.
4. "Absence Makes the Heart Grow Fonder"—Remick.
5. "So Beats My Heart for You"—De Sylva, Brown and Henderson.
6. "Remember You From Somewhere"—De Sylva, Brown and Henderson.
7. "If I Had a Girl Like You"—Feist.
8. "Singing a Song to the Stars"—Robbins.
9. "My Future Just Passed"—Famous.
10. "Stein Song"—Radio Music Co.

### Records

1. "Dancing With Tears in My Eyes"—Witmark.
2. "Singing a Song to the Stars"—Brunswick.
3. "So Beats My Heart for You"—Brunswick.
4. "Absence Makes the Heart Grow Fonder"—All recordings.
5. "You Brought a New Kind of Love to Me"—All recordings.
6. "Wawa Girl From Agua Caliente"—Brunswick.
7. "Dangerous Nan McGrew"—Victor.
8. "Swinging a Hammer"—All recordings.
9. "Old New England Moon"—Victor.
10. "Highway to Heaven"—Brunswick.

### SAN FRANCISCO

1. "So Beats My Heart"—"Bye Bye Blues" and "Old New England Moon" were newest entrants in the song leaders' list, which continued to be topped by "Dancing With Tears in My Eyes"—Witmark.
2. "It Happened in Monterey"—Feist.
3. "So Beats My Heart"—De Sylva, Brown and Henderson.
4. "Singing a Song to the Stars"—Robbins.
5. "Swinging in a Hammer"—Berlin.
6. "My Future Just Passed"—Famous.
7. "New Kind of Love"—Famous.
8. "Bye Bye Blues"—Berlin.
9. "If I Had a Girl Like You"—Feist.
10. "Old New England Moon"—Berlin.

### NORTHWEST

1. "Dancing With Tears in My Eyes"—Witmark.
2. "Singing a Song to the Stars"—Robbins.
3. "You Brought a New Kind of Love to Me"—Famous.
4. "When the Little Red Roses"—De Sylva, Brown and Henderson.
5. "It Happened in Monterey"—Feist.
6. "Rock-a-bye-to-Sleep in Dixie"—Cross.
7. "Soldierin' You"—Remick.
8. "Telling It to the Daisies"—Remick.
9. "Moonlight"—Cross.
10. "Tonight"—Robbins.

### NEW TUNE HITS

Harry Walker, in collaboration with Milton Brockman and Jules Herman, has produced a new popular song entitled "I See Your Daddy in You" published by Morse M. Freeman, Los Angeles. The number has appeal in melody and sentiment, and although only published a few days is beginning to move. Walker is manager of the sheet music department of the Kress store here.

### SUCCEEDS DON GEORGE

SAN FRANCISCO, July 24.—Phil Schimman, who succeeded Don George as solo organist at Publix's California.

## Accidentals

By RALPH KOEHLER

I am writing this in San Diego, California's most southerly metropolis, a city of pretty girls, lonesome gobs, gentle rolling hills, thirsty tourists border bound, a noticeable absence of miniature golf courses and auto parks, the resonant boom of steamer whistles synchronizing to the rhythm of street traffic clatter, M. P.'s pecking around corners, marquee lights revealing a healthy box-office activity.

San Diego has a nice string of picture houses, with one vaudeville, one stock company, and only one large ballroom. Beach ballrooms are not packed as they might be, however, although a few of the way-out houses are reported to be doing considerable business. From the standpoint of the musician, however, conditions are not at all so good. I have it on good authority that of the approximate 500 musicians residing here, not 10 per cent are employed regularly.

Now let us look around Santa Juana, sixteen miles below San Diego. It is not hard to find; you follow the stream of cars and you are there. I counted at least twenty-five orchestras in the border town, ranging from two pieces to combinations of eight. None of them outstanding musically, and very few making good money, the kittle angle being considerably less here. Any Mexican orchestra predominate everywhere, of course. If you haven't visited La Juana during the past four or five years you will not see improvements, but not so very much.

Four miles farther south we find Agua Caliente, the "Deaville of America," the magnificent spot of Lower California, with thousands of trees, shrubs and flowers, with extensive buildings of Spanish architecture, where you can have a transformation, one-time Mexican idler insert into a thing of beauty, a mecca for the better class of pleasure-seeker.

In the dining room of the crowded Casino one can dance to the soft, fervent music of Carr's Agua Caliente Orchestra under the direction of Perk Carr. This is the most twelve-piece aggregation that opened here almost three years ago. Carr has worked hard to build up his organization to where it is now, and his special musical arrangements, colorful and novel, are a revelation. Jay Eslick, percussionist, is his vocal feature. Their feature number—or might I say theme song—is the "Wah Wah Girl From Agua Caliente"—and why not?

Everyone in San Diego knows Dudley Neufeld for his many years of musical activities in these parts. During the past ten months he has been managing his own Downtown Ballroom at 11th and Broadway. Dudley features his orchestra of 12, and most of its members have played for him for a good many years.

A few changes in the personnel of the band were necessary last week owing to the fact that Spence Hill, pianist, and Wallie Turner, saxophonist, have left to join Phil Phillips' Orchestra at Tulsa, Oklahoma. Kyle Glazier, from the Ojai Theatre in Los Angeles, replaces Spence Hill, and Kenzie Reel will hereafter bat for Wallie. Ray Watts, formerly of Fanchon and Marco time, has been engaged as the new master of ceremonies.

Edith D. Steele, pianist and organist, well known among the profession in San Diego, is receiving congratulations on her promotion to the console of the New Fox Theatre organ. Edith has been with Fox Theatre for the past two and one-half years, her previous post having been at the Fox

North Park. Prior to that she was pianist for Cliff Webster at the Pantages. She hails from Illinois, where she was musical director for the Great States Theatres of Illinois. She also wielded the baton for Cliff during the latter's vacations.

George Breese is the young talented conductor of the stage band of the eleven men at the New Fox, where the Fanchon and Marco Ideas are presented. George has been here, for the past three months. He was elevated from the first violin chair at the Fox California to this assignment. The band broadcasts every Saturday night over KFSD between 8 and 8:30, by remote control from the theatre.

Drove over to Coronado Beach by way of the ferryboat and found the Clark Brothers Orchestra of seven furnishing the rhythmic strains at the Tent City Ballroom. Here, too, are Charles and Walter, are an ambitious pair, and have charge of the music at the Coronado Hotel, and in the winter months play the Tent Ballroom in San Diego.

Pulled a fast one on Gus Boerste, saxophonist, by dropping in on him quite unexpectedly. Gus and I have known each other for years, and for the past fifteen years, but we have a habit of losing track of each other every so often, and I take a keen delight in presenting myself at the most unexpected times—that is, when I can locate him.

Gus is now working at the Talmadge Tavern on 44th street. In the band are: Allen Greenwood, banjo, guitar and trumpet; Joe Luckett, piano; Paul Roastin, banjo, drums and mandolin; Gus Boerste, all saxes and clarinet. The boys broadcast every Monday night over KGB from 9 to 10, and they go on for some mighty good vocal trio numbers.

Cliff Webster still holds forth at the RKO Orpheum with a pit band of nine men.

Sunny Brooks' Music Masters at the Mission Beach Ballroom are certainly going over big with the dancing patrons. Their arrangements all bear the stamp of originality, with unique effects and much clever-cutting. Sunny Brooks does a lot of clowning, kidding, singing and m. c.-ing in general. In the band are: Allen Greenwood, banjo, guitar and trumpet; Joe Luckett, piano; Paul Roastin, banjo, drums and mandolin; Gus Boerste, all saxes and clarinet. The boys broadcast every Monday night over KGB from 9 to 10, and they go on for some mighty good vocal trio numbers.

Jamie Erickson, organist at the Fox California, is the composer of an original characteristic Oriental dance, "Persiana," now published here by Quintessence George Bacon, Superbo Theatre organist, held himself out to the Chair of Roses at Riverside, and was married—Edgar Stone is still playing at the Savoy—Paul Mace at the Fox Egyptian.

J. Farrell MacDonald and Lilian Wagon will play featured roles in "The Steel Highway" with Warner Brothers.

## GEORGE OLSEN AND HIS ORCHESTRA

At the George Olsen Club, Culver City, and via Radio KFVB, maintain their nation-wide popularity by keeping their programs up-to-date. Recent feature selections at the class night club are the M-G-M

"SINGING A SONG TO THE STARS"—"MOON IS LOWER"—"CHEER UP, GOOD TIMES ARE COMING"—"JUST A LITTLE CLOSER"

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(Formerly Cinderella Roof)

Los Angeles



## Legitimate

(Continued from Page 9)  
ing and seasoning, and either a few more line girls or their eliminations early from the first half would make "Oh Judge" very tasty dish.

Edward E. Elmer directed, and Lucien Danni led the seven-piece orchestra in the pit. First night audience packed the house tight.

YEATES.

## 'FATA MORGANA' HOLLYWOOD PLAYHOUSE

(Reviewed July 16)

Compared with a "Contented comedy of sex," this is the little story of a wholesome young country lad's education in the ways of women, and this Collins production of it is significant for two things: expert direction and perfect timing of the hands of a clock. Here, Greville Collins, and splendid acting by a cast headed by Fred Benson and Tom Douglas. Elsie is the vivid young wife of an elderly lawyer. She visits country relatives to find all absent tonight except young Tom Douglas. Intrigued by his evident innocence and naivety she exerts all her charms and all her success, resulting in them having "a secret." Tom falls terribly in love, and when his husband arrives next day he demands Elsie's freedom so he can marry her.

There is naturally a few fuss. Elsie breaks Tom's heart by denouncing him in front of everybody. After private persuasion he retracts in order to save her moral ticket and the final curtain finds him holding the entire stage alone with his boyish grief.

Tom Douglas' touching performance took the women of his audience by storm, nor did it fail to impress the men. His delivery was quiet, so much so that there were many times when his lines could not be heard more than half way back.

Miss Ferguson's splendid talent was revealed to full advantage, and she gave the role a positive individuality. Although a French part, she was able to delineate it so humanly as to enlist sympathy for her weaknesses.

Among the support players, Bob Lawler's performance as Miss Ferguson's husband was an outstanding piece of work. Others in the excellent cast were: Alma Powell, the boy's mother; Karen Morley, his sister; Andres Van Haden, his father; Jessamine Newcombe, his aunt; Fredrick MacKaye, his chum; Harry J. Leland, coachman; Joa Meland, and Fredrick Harrington, friends; Chester Dudley, village idiot; Brenda Parker, pampered cousin. All handled their parts adequately and reflected the efforts of the very fine direction.

Rita Gough designed the single set, and organ music was furnished by Edwin Yeo between the scenes.

Very heavy applause greeted the whole cast and principals at final curtain. Attendance was very good, especially in view of the current heat wave.

YEATES.

## 'IT'S A WISE CHILD' CURRAN

(Reviewed July 21)

David Belasco's production, "It's a Wise Child," opening this night at the Curran, has much to recommend it. Firstly, it has a cast that is excellent; second, it has some of the smartest comedy lines yet written; thirdly, it has several ace performances that rank among the year's best.

This production is a cinch to do good business here, as it appeals especially to the women, while the men, too, get a great bang out of it.

One of the sweetest parts of the play is handled by Lella Bennett, who does the maid. Her every entrance, exit and line is good for laughs and this at the beginning of the night's show she carried off the affair, though she was closely followed by one or two others.

Another excellent part was that contributed by Minor Watson in the role of Stevens, the lawyer. With a broad comedy vein running through it Watson played this fat role to its fullest extent and a great return. Harlan Briggs as Appleby, the wealthy small town lawyer, gave a pip of a performance.

Sidney Toler, an Oakland boy who has made good in the city, was cast as Cool Kelly, the ice man. Toler took a new lease on his initial entrance and drew heavy

## PARAMOUNT HAS ORGANIST SHIFT

SAN FRANCISCO, July 24.—Paramount Public suddenly switched Oliver Wallace from the local Paramount this week to the Los Angeles house where he succeeds Milton Karlos. Louis Flint takes over the local console as organ soloist.

## NEW TUN TUNE

A new comedy number written by Ben Bernie, Ed Albertson and Ted Lewis, entitled "Don't Love It" is now being featured by Bernie and his Orchestra at the Hotel Roosevelt. Bernie and his band have made special arrangements of the new song for phonograph recording via Brunswick records. The nut tune, which will be published shortly, will be available in professional copies and orchestrations.

## BUD MURRAY PUPIL

Mac LaBrie, now playing in the F. and M. "Western" Idea, staged by Bud Murray, which opens at Low's State this week, is doing an original rhythm dance staged by Life Page, associate and off-rhythm expert at the Bud Murray School. Bud Murray pupils are now being groomed for the "Toe vs. Tap" Idea, in which modernized ball steps will be taught by Mary Frances Taylor, best dressmaker of the above school.

Laughs throughout his appearances, and tutored a neat night's work for himself. Helen Lowell was excellent in the part of the elderly aunt, Mrs. Stanton. Her characterization was very well done. Olga Krolow as Alice Peabody, the dominating wife, was good, while Porter Hall as her hen-pecked husband, was equally excellent.

In the leading role Mildred McCoy was too coincidental with her fellow thespians. It was often difficult to hear her. George Walcott as her brother, too, could have been much better. His diction often took on the broad A aspects that were not convincing in this role. Joseph Striker as Roger Baldwin played his part okay.

Laurence E. Johnson has written this story in a refreshingly original vein giving it many unique and fast moving twists. There are some plenty funny lines and although the entire plot of the play deals with one gal who is about to become a mother and another gal who claims to be in the same predicament there is nothing offensive about the lines as put over by this cast.

The one setting was by Joseph Wickes and was good.

The musical program was contributed by Don Benrrientos and orchestra and included pop and semi-classic music well enough done. David Belasco personally staged this production which had the original New York cast. Tunis F. Dean is business manager.

BOCK.

## OLSEN-JOHNSON RATE AS STARS

Tremendous hit of Olsen and Johnson, who started off as supporting players, but wound up as the stars, when "Nancy From Naples" opened a two week run at the Warner Brothers Hollywood Theatre, has resulted in a new class of title, hanging the picture on the two vaude comics as a starring vehicle.

Their first feature, "The Olsen and Johnson's" stage play, "See Naples and Die," with an "all-star" cast including Chas. King, Irene Delroy, Noah Berry, Letty Loder, Olsen and Johnson featured.

After the first few days of the picture run here, Olsen and Johnson were showed up in all advertising as the feature of the film. Picture closed last Thursday after a two week run.

One of the cleverest and yet the youngest racket entertainers recently come to San Francisco either waves is Charlie Carter, a 14-year-old youth, whose impressions of Chevalier are mighty convincing. He has been on KERC for some little time and only last week was added to the Camel Hour over NBC, where he made a distinct hit. He used to do Johnson but has discarded that to finger in favor of the Frenchman.

## ADD DANCE DIRECTOR

Addition of Anthony Z. Nells, ballet master, to the dance directorial staff of the Moscow School of dancing was announced this week. Staff includes some of the best known dance directors in America and Europe, recruited from the stage in New York.

## NEW CLASSES PLANNED

Lon Murray, director of the Lon Murray School for Stage Dancing and Dramatics at 3416 West First street, announces new classes in tap under his personal supervision, and in ballet under the direction of Signor G. V. Rosi, the famous Italian ballet director. All classes are limited to eight and a new feature of the Lon Murray School is the open-air roof garden, which is only one in Southern California.

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San Francisco

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## STURMER

Musical Director  
Paramount Theatre  
San Francisco

## WEBER VISITING SAN FRANCISCO

SAN FRANCISCO, July 24.—As part of a national tour Joseph N. Weber, president of the American Federation of Musicians, was here this week, meeting with Albert Greenbaum, local secretary. From here he continued on to the Northwest.

## MRS. BOND WRITES

Carrie Jacobs Bond's first song written for the screen will be sung by Grace Moore, Metropolitan Opera star, in her first picture at M-G-M, "Lovely Hour" is the title of the new number.

## STONE WITH MANAOIS

SAN DIEGO, July 24.—Sammie Stone, director of the Harmony Boys, radio artists of St. Louis, has been appointed personal representative for the Manaois Music Pub., covering Missouri, Kansas, Iowa, Nebraska and Illinois. Stone reports that a number of prominent radio artists and orchestras are that territory are featuring the firm's plug numbers, "Semorita," and "Am I the Only One For You?"

## SUE CAROL PICKED

Sue Carol gets the feminine lead with the radio stars, "Amos 'n' Andy," in their first film for RKO-Radio Pictures.

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MUSICAL DIRECTOR  
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## PETER PAUL LYONS

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## Vaude and Presentations

(Continued from Page 14)

to hold the salaries of acts down to the lowest possible level, with approximately \$800 sufficient to cover the four acts comprising this unit. The result is easily discernible. This was Harry Gourfain's "Join the Navy" unit, and it stacked up about like this:

Opened with Leonard St. Leo and the "dozen girls in a dance routine. St. Leo worked okay, although he was handicapped by an injured knee. Then the m. c., Ken Whittmer, ran the band through "Anchors Aweigh" in which Red Gilham and Elmer Hanks did some featured vocalizing.

Whittmer next brought on the "The Deers, questionably funny acro trio who had considerable of an ego. (This act was jerked after the first day and Stone and Burns, dance duo, substituted.)

A juvenile trumpeter, Kenneth Bernbaum, followed, doing "With My Guitar," followed by "Tiger Rag," in which he also directed the band. Kid is lacking in stage experience, but plays a good trumpet for his age.

Whittmer in a few more songs and then St. Leo and the girls returned for a rifle drill number. Lemaire and Ralston, next, in blackface dialogue. Lemaire is okay with his stuff but the quality of the act was seriously lessened by the fem, who wasn't so hot.

Whittmer followed with "Solis Blues" as a clarinet solo. Despite its lateness on the bill this one went over exceedingly, being the best feature of the entire show. Finale had all on stage in naval atmosphere.

In his second week Oliver Wallace did a highly original original of "When My Dreams Come True," in which he utilized a trailer with the lyrics. Clicked.

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nically. Emil Starnier and Paramounters in the pit.

Screen attraction was William Powell in "For the Defense."

BOCK.

## FOX

SAN FRANCISCO

(Reviewed July 18)

Fanchon and Marco's "Country Club" Idea had Ann Pennington in a real attraction, the girls dancing straight getting some pretty heavy billing around town.

Shown opened on a country club setting with Walt Roemer and band on stage for the first time in many weeks. Everybody in polo outfit. Ray Samuels took the lead in a polo drill number, backed up by the unit line and the dozen girls employed in the house's stock lineup.

Roemer and band then presented an evolution of the blues number, which the gang had done here before. Closed with a very hot rendition of "Tiger Rag" and clicked solidly.

Frank Elmer and Lenora Cori on to chant while the line went through another number, then Roemer brought on Ann Pennington, who opened with a very poor song and then went into a dance. Her second number, which gave her plenty of featured instrumental support, but even then the Pennington rep didn't register and she bowed off to a very weak hand.

Grayce and Masters followed with some fast moving comedy work in which Dorothy Grayce had a lot of opportunity to show some top notch laugh stuff. There were plenty of laughs spotted throughout this one, which was topped off by a dancing conclusion. Got good results.

In one, Ray Samuels returned with Eliska and Betty Wright and the trio offered a torrid bit of hip and ankle work that saved the applause. The full stage again and Miss Cori came on for more warbling with the girls in a number. Segued into the first number, which had a contest racing on a treadmill for a polo flash closer.

As his concert offering Walt Roemer did a medley of Victor Herbert compositions, minus the lyrics. As a second number, Roemer presented Joaquin Garay who sang "Old New England Moon" to nice returns.

Cellular attraction was Edmund Lowe in "Good Intentions."

BOCK.

## PARAMOUNT

SEATTLE

(Reviewed July 18)

This act Harry Gourfain's "Northern Nites" unit and in accordance with the present popularity of mountains, sage and western stars, rated high.

Shown opened with the band, clad in cowboy regalia, playing and singing "Song of the Dawn" and "At Dawning," followed by the chorus, as cowgirls, in a square dance tap routine using the tune "Dangerous Mac McGrew."

With a novelty number entitled "Stampeed," the band next staged one, but the arguments were finally settled peacefully and some clever work by the wind section closed the act well.

Beeman and Grace were billed

next and their act was replete with a harmonica and banjo duo and a jews-harp solo, topped off with a Spanish tango number by Grace and some fast roller-skate antics by Beeman. This act is a complete show in itself and was well received.

After a kicking routine by the girls came Tex McLeod, introduced as a real cowboy, who introduced an informal line of chatter which drew many a good laugh. And at the same time managing some good whooping and stepping that went over with a big hand. Calling in his partner Marie they finished the act with a fast roller-jumping tap duo. An excellent act.

Following was Bert Darell in Scotch kilt, doing some snappy hoofing which got him a nice hand but which seemed slightly out of place in this unit.

Then the bill, the chorus came in an Indian sun-worship routine set to typical Indian music. This was a nice ending to one of the most beautiful shows staged here to date. Credit goes to Paul Spor for the fine arrangement which was well received. Stanleigh Maltby presented a novelty organist, "It Pays to Advertise," which was an enthusiastic round of applause.

GIVAN.

## LOEW'S STATE

LOS ANGELES

(Reviewed July 18)

"Gems and Jams" Idea was considerably over average for recent State shows, with fast running continuity and Joe and Jane were very convincing. One of the show as master-and-joint ceremonies in effective style and clicking heavily in an inter-pole.

Young McKenna goaled them with his out falls, while his sister provided a clever comedy routine, the pair working energetically throughout the show to good effect.

Will Cowan, slick tap dancer, and Maxine Evelyn, acrobatic dancer, were paired in this presentation for some and delivered and were featured with the line beauties in a series of outstanding particularly staged numbers.

Particularly impressive were a hoop novelty done by the line and ending with the entire company on wheels, to the song "Ro-Ro-Rolling Along."

And the most impressive finale was done with white and velvet costumes and garnered a big hand. Picture was Greta Garbo's "Romance."

## WARNER BROTHERS

LYNWOOD

(Reviewed July 18)

Two mad was brought a boatload of belly-laughs to Warner's picture this week in the best all-around presentation to date on a picture house stage here in some time.

Edna and Johnson merged their "mad moments of monkey business" with the lavish ensembles Larry Ceballos for a lengthier than usual show that was real pay-off in laughs, flash and entertainment.

To attempt to follow the slap-bang activities of this nutty duo through the stage bill is scarcely possible, but they kept them humming from their entrance to their hilarious exit.

With Ceballos with them in their company are Beta Kappels; two oddly matched but effective comedy. Mature and Shy; Sidney Gibson, familiar figure in their fiery blackouts; Nick Verza, Joe Perry; an assorted collection of fast workers, and a number of other characters colored youths who dance.

A unique feature was the tremendous hand accorded the rendition of Al Smith followed by Sid Gibson in his Smith impersonation.

Ceballos built a snappy group of ensembles around the Olsen and Johnson comedy, cuttles in and out in revue style, with outstanding specialties by Gordon and Anne Murray, who were who tore down the house with their fast stepping, the Four Cows, Jack Ester, who came heavily in the finale, and Dan Barnum, who handled the major signing assignment.

Principal setting was a southern levee with a steamboat while the finale was done in full stage by the whole company in white costumes against a huge emine effect.

With Carlton Kelsey directing, Leo Forbstein's orchestra contributed a snappy overture of selections from Romberg's tunes, and handled the complicated show in first-class style.

MEARS.

## Fanchon and Marco Route List of "Ideas"

Following is the Fanchon and Marco idea route schedule, with the opening date, all of the current music, in parenthese beside the name of the town:

PARADISE (24)  
Codyville Theatre  
"Ideas" Idea  
Sylvia Stone and Helen Moore  
Helen Moore  
Haines Theatre  
Haines Theatre  
LOS ANGELES (24)  
"Wild and Wooley" Idea  
Hart's Krazy Kats  
Aussie and Cord Davis and LaBrie  
Ray Annals  
SAN DIEGO (24)  
"Gems and Jams" Idea  
Joe and Jane  
Marian Brady  
HOLLYWOOD (24)  
"Pailage Theatre"  
"Good Devil" Idea  
Peg Lee and  
Misses & Kove  
ALICE BEACH (24)  
"Fox West Coast Theatre"  
"Kiss Me"  
Walter Powell  
Victor Herbert Quartette  
Frost Fisher Dancers

OTTAWA (25)

Avalon Theatre

"Good Devil" Idea

"Acille" Idea

MILWAUKEE, WIS. (25)

Winconsin Theatre

"Milkley Way" Idea

VERNON HILLS, ILL. (25)

Stone & Lee

DETROIT, MICH. (25)

"Minutemen" Idea

NIMAGALA FALLS, N. Y. (26)

Sprink Theatre

"Gypsy, Gyp, Gypsy" Idea

Reynolds Comedy Troupe

Frank Evans and Greta

John Alexander

UTICA, N. Y. (26)

Avalon Theatre

"Changes" Idea

Doc Baker and

Walter & Dyer

Smiles Beanties

## P. J. SEYMOUR and CORNCORN PETE

That Sensational Comedy Pair in F. and M. "SMILES" IDEA

PRESTON (24-26)

Wilson Theatre

"The Blue" Idea

Benet and Remora

Walter and

SAN JOSE, CALIF. (27-30)

California Theatre

"Blue" Idea

(Same Cast as Above)

SAN FRANCISCO (26)

"Fox Theatre"

"Cafes" Idea

Born and Land

Roman and Triger

Walter and

OAKLAND (26)

"Fox Theatre"

"Country Club" Idea

Leonora Cori

BAILEY, IRE. (26-27)

Edna Theatre

"Swiss Double" Idea

Stroud Twins Featured

And the Two

Kase, Fanny, Holly, Betty

PORTLAND, ORE. (24)

Broadway Theatre

"Romance" Idea

Castleton and Mack

Marie Price

Robert Gyle

Mack Blast Dancers

LEE HALL and ESSLEY CHARLINE

DANCERS COMIQUE

F. AND M. "ROSE GARDENS" IDEA

WORCESTER, MASS. (26)

Palace Theatre

"Broadway Venned" Idea

Mel Klee

Wells and Winthrop

SPRINGFIELD, MASS. (26)

Palace Theatre

"Sisters" Idea

McDonald and

Ruth Oliver

Up in the Air Girls

HAFFORD, CONN. (26)

"Marble" Idea

The Harris Tru

Al and Jack Grand

George and Henry

HESTER and His Gang

NEW HAVEN, CONN. (26)

Palace Theatre

"Shunshine" Idea

Vibro Silk

Arlyne Langs and Norman Selby

NEW YORK (26-28)

Xenos Theatre

"Fox Theatre"

St. Andrews Brothers

Don Carroll

Paul Oates

Bob and Ella Barroff

Arlyne Langs and Norman Selby

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